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DRAMATIC NOTES



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OF
THE STAGE
BY
CECIL HOWARD



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1892

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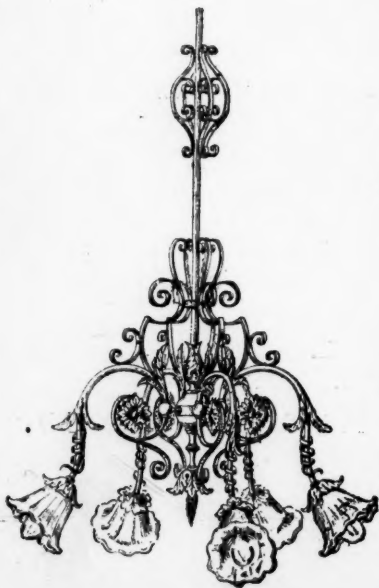
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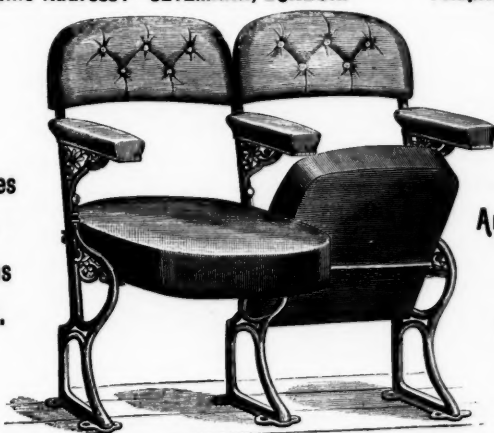
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Dramatic Notes

A YEAR-BOOK

OF

THE STAGE

BY

CECIL HOWARD



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PREFACE.

To this the thirteenth issue of "DRAMATIC NOTES" I have made one or two additions, in the hope that they will be of value and interest. As complete a list as I could obtain is given of the productions in Australia; and since difficulties were constantly arising as to the rights in certain titles, a list of the so-called "sketches" produced at other than the theatres during 1890 and 1891 has been furnished. I must express my acknowledgment to the Editor of the *Stage* for allowing me to compile this list from the pages of his newspaper. The notices that appear of the different plays were contributed by me to various journals and magazines. Mr. J. T. Grein gives at the end of the volume some account of his introduction of English plays to the Continent.

N.B.—"DRAMATIC NOTES" *was for some time edited by* AUSTIN BRERETON.

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Dramatic Notes.

I.

JANUARY.

DURING the year 1891, three plays at least were conspicuous successes, but, strange to say, as in the year 1890, the first event to be recorded is a melancholy one.

1st. Death of Emma Abbott, the American prima donna, at Salt Lake City.

2nd. Fifth Avenue Theatre, New York, totally destroyed by fire, and Hermann's Theatre slightly damaged.

3rd. NEW OLYMPIC (revival).—*The Silver King*. This admirable melodrama by H. A. Jones and Henry Hermann took the place of *The People's Idol*, which, notwithstanding the various alterations that were made in it, did not become a favourite with the public. Winifred Emery, though her forte is not melodrama of this school, was infinitely tender as Nelly Denver. Wilson and George Barrett respectively repeated their successes as Wilfred Denver and Daniel Jaikes. Cooper Cliffe made his mark as the Spider. Austin Melford and W. A. Elliott were excellent as Eliah Coombe and Cripps. Maud C. Jeffries was the Olive Skinner. The Gaffer Pottle of H. Hodges deserved favourable mention.

3rd. NOVELTY.—*A Social Pest*, original domestic drama in four acts by Frederick Vanneck. Highly melodramatic and fairly well written. Gilbert Vernon, Captain Redmond; Edwin Fergusson, Paul Veriker; Brian M'Cullough, George Bartlett; Wynne, Scarred-face Jim; Evelyn Nelson, Mabel Clifford; and Marie Bryan, Carrotty Eliza.

3rd. HAYMARKET.—During this week, in consequence of Mrs. Beerbohm Tree's dangerous illness, Blanche Horlock played Dorothy Musgrave in *Beau Austin*, and Julia Neilson Louise in *The Ballad Monger*.

5th. LYCEUM (revival).—*Much Ado About Nothing*. When

Shakespeare's comedy was produced for the first time at the Lyceum on Oct. 11th, 1882, it was admitted that in none of the characters which Henry Irving or Ellen Terry had assumed had either been seen to greater advantage than as the bickering lovers, who "never meet but there is a skirmish of wit between them." It may also be said that the respective characters had perhaps never been so thoroughly understood, or interpreted so completely in the spirit in which Shakespeare drew them. From the outset you may see from Beatrice's raillery and apparent flouting of Benedick that, though much of it comes from her madcap spirit and "merry heart," she also is interested in the man she plagues, and interest begets love, so that, despite her pretended resolve to rest unwed, at the first opportunity afforded her she lets her heart go out to him. The very essence of Beatrice's character is her light-heartedness, and yet under all the merriment there is the true woman who can be loving and tender, and noble in the defence of the misjudged Hero. And all this Miss Terry shows us in the most natural and convincing manner, and yet so daintily as to be the very perfection of acting. Then Henry Irving, with all his cynicism and his railing against women, is never churlish; he is ever a gentleman, and when he does love he loves with his whole heart, and is prepared to draw his sword at the command of his mistress, even against his friend. Of the humour with which Mr. Irving delivers his lines, it is impossible to speak too highly—his repartee always goes home; his soliloquies breathe the very spirit of the words he utters. It is in the fortunes of these two that we are interested, and they, and not the loves of Hero and Claudio, principally occupy our thoughts; and yet in W. Terriss we have an ardent lover—picturesque, earnest, and pathetic—who is gay and joyous whilst his love runs smoothly, but whose heart-strings are torn when he is led to believe that his mistress has been false to him. The Hero of Annie Irish was tender and sympathetic, and would perhaps have been more so but that she did not quite look the love-sick maiden. A gallant, manly, and most gracious Don Pedro was found in F. H. Macklin; and a more satisfactory Leonato we would not wish to see than T. Wenman's, whose rendering was eloquent in every sense, whether in the lighter or the pathetic situations. The scene in which he, Claudio, and Don Pedro conceive their plot against Benedick was most excellently played. Henry Howe's Antonio was thoroughly artistic. W. Mackintosh's Dogberry disappointed me; it was not altogether wanting in humour, but the gestures were mannered and the humour

rather forced. The one part which was, to my thinking, altogether unsatisfactorily played was that of Don John, and I could not but compare it with my recollection of Charles Glenney's rendering, which was so excellent. Of the scenery and dresses at the Lyceum there is no occasion to say much, for every playgoer knows that Mr. Irving's taste in these matters is irreproachable, yet reference must be made to the marvellous "Inside of a Church," so beautiful and grand, and to the sacred ceremony and surroundings, arranged with such perfect tact that, though conveying a sense of solemnity and almost awe, there is nothing that can offend the most sensitive on the subject of religion. Another most beautiful scene is that representing Leonato's garden, with the blue sea in the background rippling under the beams of a warm sun, partly veiled by a hazy atmosphere. The reception accorded to *Much Ado About Nothing* was most gratifying. Double and treble calls were made for Miss Terry and Mr. Irving, and the latter most aptly termed the production "a happy play" when he spoke the few words of thanks in response to a persistent demand.

6th. DRURY LANE.—The cutting of the Baddeley cake (the ninety-seventh anniversary) was again performed by James Fernandez. Augustus Harris invited a very large number of guests to be present at the supper and ball which followed.

7th. STRAND.—*Private Enquiry*, farcical comedy adapted from *La Sécurité des Familles* of Antin Valabrègue, by F. C. Burnand, was in three acts, and did not secure any great amount of public favour. Two more than middle-aged gentlemen marry two young wives; the one, Mr. Buckleigh, a kindly old fellow, rightly believes in his; the other, Wrackham, a conceited suspicious gentleman, has wedded a giddy thing, who flirts desperately with a Byronic sort of youth, Luigi Di Volpa. Wrackham thinks he will guard his honour by having his lady fair watched by a private detective called Hooker, but the lady and her admirer checkmate the husband by themselves furnishing the daily reports of Mrs. Wrackham's doings. Suspicious himself, Wrackham gets quite annoyed at Buckleigh's implicit confidence in his wife, and so induces him to lay a trap for her, into which she innocently falls; so Buckleigh, in his turn, employs Hooker, a thoroughly amusing scamp, who is obliged to invent all sorts of stories to make his clients believe he is really working in their interests. Some letters are found, written by the æsthetic and amorous youth, which apparently compromise the innocent Mrs. Buckleigh, but Mrs. Wrackham is not altogether a bad little woman,

and so will not allow her friend to suffer. She acknowledges them as addressed to herself, but her silly husband puts down her conduct to a quixotic generosity exercised to screen her friend. Though generally closely following the original, the second act, which takes place in Hooker's office, is not made nearly as funny as in the French; and as the Gallic "salt" is taken from the third act, and Buckleigh has to sit down to a *petit diner* with an innocent girl (instead of with an adventuress, as in the original), the raciness is lost. The acting was distinctly good. Willie Edouin was intensely funny as Hooker, and had an admirable clerk in Master H. Buss. The Wrackham of Alfred Maltby was a genuine bit of comedy, and it was not John Beauchamp's fault that he was occasionally out of the picture—the blame must be allotted to the adaptor. H. Sparling's Luigi Di Volpa, of the Lambert Streyke type, was clever and not overdone. May Whitty was engaging as Mrs. Buckleigh, but Marie Linden was thrown away on the ill-drawn character of Mrs. Wrackham, and I felt quite sorry for pretty Georgie Esmond in having to try and do something with the impossible Fanny Finch, the *ingénue* to whom the volatile Luigi transfers his affections.

7th. In consequence of Frank Wyatt having met with an accident, W. Cecil Barnard appeared as the Duke of Plaza-toro in *The Gondoliers* at the Savoy.

8th. John Hare's company, from the Garrick Theatre, appeared in *A Pair of Spectacles* at Sandringham before the Prince and Princess of Wales and a large number of guests. In recognition of the pleasure afforded him, His Royal Highness later presented Mr. Hare with a beautiful cigar box made of silver and embellished with the Prince of Wales's plumes and motto in gold and blue enamel, and also bearing in the right hand corner the head of a hare looking through a pair of spectacles. The inscription on the inside of the cover was in facsimile of the Prince's handwriting, "To John Hare, from Albert Edward, in remembrance of *A Pair of Spectacles* at Sandringham, Jan. 8th, 1891."

9th. STRAND.—*Daggers Drawn*, one-act comedietta by Pryce Seaton. This proved an amusing trifle with some little originality in one of its incidents. Sir George Grantley (William Lugg) and Mrs. Gerald Deering (Ruth Rutland), though next-door neighbours, are "at daggers drawn," a fact which puzzles the baronet's nephew, Captain Jack Grantley (Sydney Barraclough) and Alice Deering (Georgie Esmond), who mount ladders in order to whisper soft nothings to each other over the garden wall. At last a letter,

signed by Sir George, comes asking apparently for Alice's hand. As the elderly gentleman has never paid her marked attention, the proposal is incomprehensible, until it is discovered that the letter ought to have been delivered twenty years before, and had been unearthed in pulling down an old post-office in which it had got hidden away. It had been written to Mrs. Deering, whose Christian name was also Alice, and as she had never received it, she looked upon the worthy bart. as a gay deceiver after his having so warmly courted her in her girlhood. William Lugg was good, and Georgie Esmond charmingly natural and very bewitching; she had some chance in this, and availed herself of it.

12th. SADLER'S WELLS.—*The Wheel of Fortune*, melodrama, written in a prologue and four acts, by W. Howell Poole.

13th. VAUDEVILLE.—*The Note of Hand*, one-act play, written by Herbert Keith, in which F. Thorne played well as an unconventional Jew money-lender; and Annie Hill was thoroughly natural and pleasing as Mabel, the young girl that had to plead for mercy for her lover, who was wrongfully supposed to have committed a forgery.

13th. LYRIC.—The hundredth performance of *La Cigale*.

13th. VAUDEVILLE.—*Woodbarrow Farm*, by Jerome K. Jerome. Two and a half years ago (June 18th, 1888) this play was tried at a *matinée* at the Comedy Theatre, and was very favourably received. It opens at the farm which gives the title to the piece, and where Allen Rollitt is discontented with his home and station; he wishes for wealth and a good position. He cannot appreciate the true affection that Deborah Deacon feels for him, for he has been bewitched by the showy fascination of Clara Dexter, and he thinks that were he only wealthy he could offer himself to her. His cousin, Richard Hanningford, the heir to a fortune of some £200,000, has quarrelled with his father, and has been travelling abroad for years. Presently arrives Luke Cranbourne; he has, as he imagines, murdered Hanningford, and has brought home his confederate, Mike Stratton, who bears a strong resemblance to the supposed dead man, to impersonate him and claim the inheritance, which he is to share with Cranbourne. Stratton is in but poor health (he suffers from heart disease), and cannot bear the strain of assuming the character—the shock of being called by the dead man's name is too much for him, and he drops dead. Richard Hanningford only stood between Allen Rollitt and the large fortune, as Mr. Purtwee, the lawyer, informs him, and so he at once comes into

it. He leaves the farm, his mother, and Deborah, who love him so well, and begins the life of a man-about-town in London. He sets up an establishment in St. James's Mansions, is coached in the proper behaviour of a "swell" by Piffin, his valet, who, having lived in the best families, is looked upon by his master as a competent authority on all matters of etiquette, is preyed upon by Colonel Jack Dexter, a *vaurien*, and his little less disreputable associates, the Hon. Tom Gussett and Baron Von Schorr. To crown it all, piqued by Deborah's insight into Clara Dexter's character, which the true, honest girl sees through, Allen proposes to Clara, who, now that he is rich, accepts him. His career as a wealthy man and an accepted lover is cut short. Just as he is toasting Dame Fortune, a servant brings in a card, which is quickly followed by the veritable Richard Hanningford. He was left for dead, but recovered, and will give Allen half his fortune if he can tell him who it was that attempted his life. Allen could do so, but refrains. Clara Dexter has one soft spot in her nature, she really cares for Luke Cranbourne (whose wife she is), and she implores Allen's silence and mercy for the would-be murderer. Allen's eyes are opened as to her character, but he cannot bring disgrace and misery on the woman he has once loved, and so he seals his lips, and Cranbourne escapes the fit punishment of his crime. Mr. Jerome has appended to the programme some lines of Kingsley's, which fairly well give a clue to his story:—

"When all the world is young, lad,
And all the trees are green,
And every goose a swan, lad,
And every lass a queen,
Then hey for boot and horse, lad,
And ride the world away!
Young blood must have its course, lad,
And every dog its day.

"When all the world is old, lad,
And all the trees are brown,
And all the sport is stale, lad,
And all the wheels run down,
Creep home and take thy place there
Thy early friends among;
God grant you find one face there
You loved when all was young."

Allen Rollitt finds more than one face to welcome him back, for the last scene shows him once again in the old farm. His mother receives him with open arms; and we may be pretty sure that his heart, caught on the rebound, will soon turn to Deborah and reward her for the patient enduring love she has bestowed on the wanderer. There are faults in Mr. Jerome's play; the dialogue, though for the most part excellent and frequently very brilliant,

requires curtailment, and it must be admitted that, although his "curtains" are invariably strong, they are a trifle sudden. Some of his characters are remarkably well drawn, and his situations cleverly arranged. Bernard Gould quite took the house by storm, he was so natural and fresh as the young Devon farmer, completely unsophisticated, and yet shrewd, manly, and honourable. His great passion for Clara Dexter was admirable, and his bitterness of disappointment when he finds his idol shattered was most truthful. Edith Vane played with great judgment; though utterly callous, from her bringing up, to most of the world, whom she looked upon almost as legitimate prey, the actress let us see that in every nature there is some good, and showed us how Allen's great and unselfish love for her aroused within her something that was womanly and made her despise herself. Corrupt as she might be, she remained pure to her husband, for, bad as he was, she loved him; he was "kind to *her* in his way." F. Hamilton-Knight, the original Mike Stratton and Richard Hanningford, confirmed the very high opinion that was expressed of his former performance of both characters; his impersonations were even stronger and more effective. Thomas Thorne's Piffin was amusing, and quite in keeping with the author's lines. Emily Thorne repeated her excellent performance of Mrs. Rollitt, the sturdy plain-spoken countrywoman. Ella Banister made one point deserving of great praise, when as Deborah she learns from his own lips that Allen's love is given to Clara, and not to her, as she had led herself to hope. Her anguish and her desire to conceal it were very truthfully depicted; otherwise the character was not made sufficiently sympathetic. Fred Thorne's humour as the wine-bibbing old hypocrite Colonel Dexter was unforced. Luke Cranbourne might have been a much more effective character than Cecil Yorke made of it. The other parts were satisfactorily filled. This play was afterwards taken on tour by Cissy Grahame, and its first provincial production was at the Court Theatre, Liverpool, Monday, Sept. 21st, 1891. It was played as *The Maister of Woodbarrow*, under which title it had achieved great success in America. Cissy Grahame's Clara Dexter was admirable. F. Hamilton-Knight effectively repeated his dual impersonation; Matthew Brodie was the Allen Rollitt; Windham Guise, Piffin; Stephen Caffrey, Colonel Dexter; J. J. Bartlett, Luke Cranbourne; M. A. Giffard, Mrs. Rollitt; Mary Ansell, Deborah—a very excellent cast.

The Vaudeville, which had been closed for a considerable time, was found to be considerably improved on its reopening. The

lessee, Thomas Thorne, employed C. J. Phipps, F.S.A., to enlarge and improve it, two houses having been taken in, and enabling the architect to erect a handsome façade in Portland stone, leading into a fine vestibule; a handsome loggia and a good saloon for the gallery had also been added. Easier entrances to the stalls, the removal of small rooms on either side of the amphitheatre, and a new ceiling had altogether altered and improved the appearance of the house.

14th. LADBROKE HALL.—*Richard's Play*, one-act comedietta by Mary C. Rowsell and J. J. Dilley.

15th. HAYMARKET.—*The Dancing Girl*, by H. A. Jones. The author, in a lecture which he delivered some three months before at the Toynbee Hall, gave us to understand that, in his opinion, the first and great mission of the drama was to amuse, but that at the same time it should elevate and instruct. Does his latest play, *The Dancing Girl*, uphold the tenets that he preaches? It is a marvellously powerful work up to a certain point. During three of the acts you are held breathless, waiting for the result. The last act is simply catching up the threads of the story, and is miserably poor. It is a sad experience of human life that the author sets before us. We have a duke with all that the world can give—young, wealthy, surrounded by friends—but who wastes his life in dissipation and reckless extravagance. During one of his visits to the *coulisses*, we must imagine that he has come across "the Dancing Girl," a beautiful Quakeress, who, tired and disgusted with her quiet life in the island of St. Endellion, situate somewhere off the Cornish coast, has, as her friends believe, obtained respectable work in London, but is really living the life of a wanton, and thus comes under the protection of the Duke. There is a breakwater to be built, which would much benefit the inhabitants of the island. John Christison, a young engineer, has almost vowed his life to the carrying out of this scheme. The Duke, in a sudden fit of generosity, says that he will find the money to build this, and employs Christison to see it completed. He takes the young fellow to London with him, but once there, his Grace forgets his good intentions, and Christison, the lover of Drusilla Ives, the Dancing Girl, accepts a salary and does nothing, but lives under the same roof with the woman he is supposed to adore, and who yet is dwelling as the concubine of her wealthy protector. The Duke is not a bad man naturally; it is the fault of his bringing up, that and his associates have made him what he is. The better instincts of his nature are every now and then roused by Sybil Crake, the daughter of his land agent.

He has dragged her from under the horses' feet when some runaway animals had overthrown her, and though he saved her life at the expense of her becoming a cripple, and she was maimed, she was not soured. Hers is the one pure character that we have in the play; she remembers his act with love and gratitude, and she is waiting until the time shall come when she can drag him from under the horses' feet. The Duke has been asked by Drusilla Ives in the past to make her his duchess; he answers, "Do not ask me for the only gift I must refuse." Ruined and nearly penniless, he gives a grand entertainment to finish his career. He has hoped that the woman on whom he has lavished so much would help him to turn over a new leaf. He has told her that but little of his fortune is left; will she share it with him? will she aid him in striking out for himself a new path in life? She answers him almost in the same words that he used to her, and so he determines that he will end it all. Old David Ives, the Quaker, has at length discovered his daughter's occupation, and has come to London to try and snatch her from a life of infamy. He arrives at the house and finds her resplendent in jewels, the mistress of an expensive establishment, surrounded by guests, and then and there he commands her to return with him; but she is utterly depraved. She lives for admiration, she refuses to go with him, and then, in his agony, he hurls upon her a curse which, heartless even as she is, she cannot but feel. She falls senseless on the staircase of the beautiful mansion which the Duke has provided for her. His guests are supposed to be outraged by the discovery of her real character; even the Duke's aunt, Lady Bawtry, a woman who seems to consider that you may do anything you please so long as you are not found out, is utterly horrified, and leaves the house, and then the Duke determines he will put an end to a life that has no longer any relish. The woman on whom he has squandered everything has refused him; his one great friend, the Hon. Reginald Slingsby, possessed of some £15,000 a year, has refused him pecuniary help for the building of the breakwater, has shown him that there is no truth in his protestations of friendship; and so his Grace of Guisebury takes a little vial from his waistcoat pocket, and is just starting on that journey the end of which is such a problem when Sybil Crake, who has come to this party to see how it will all end, and has been in hiding to watch his actions, quietly lays her hand upon his arm and takes the vial from him. This is the end of the third act. The fourth is really useless. We know that the Duke will marry Sybil Crake, we know that we shall hear of the

"beautiful pagan," the Dancing Girl's death, and we know that John Christison's heart will be given to her sister, her second self, Faith Ives, quite as lovely, but as pure as the other was foul, and there is no reason for the introduction of a Sister of Mercy appearing to tell us that "the Dancing Girl" has died repentant, save for the comfort of her father. The last act might have been done away with, and a few sentences at the end of the third would have wound up the play, and then Mr. Henry Arthur Jones's work, though giving us the very worst side of human nature, would have given us one of its truest pictures. It showed us the depravity of life, but it also showed us how a good woman can by persistent efforts win back a weak frail man to a better life. I scarcely know to which of the three principals I can award the palm, for they were all so good. Julia Neilson as Drusilla Ives, the "Dancing Girl," was such a beautiful demon, so winning and so attractive in her wickedness, that it was easy to understand how the world should be at her feet. On the other hand, Miss Norreys as Sybil Crake was so pure and so good that it was no wonder she should develop in the thoughtless Duke of Guisebury something of her own nature. Mr. Tree's performance of this latter character was excellent, for, from the commencement to the close, he let us see that under wiser bringing up his life would have been as good and valuable as, from his unfortunate surroundings, it had become vicious and worthless, until the woman's saving hand redeemed it from utter ruin. F. Kerr gave us a finished portrait of the gentleman of position who lives for himself alone. Fred Terry had a very unsympathetic part. It is one that is cleverly drawn, but that naturally would not attract an audience. James Fernandez was almost too hard, stern, and worldly for a Quaker. Rose Leclercq, though she had not much to do, made her part a strong one from the excellence of her acting; and I do not think I have ever seen Blanche Horlock to better advantage. Whatever the result of the play may be, whether it run or not for some time, it will at least have added to the author's literary reputation. (I wrote the above notice on the night of the first representation. *The Dancing Girl* became one of the Haymarket's greatest successes.) Had *The Dancing Girl* ended with a few words more at the third act, it would have been an almost perfect play. During the run of the piece Beatrice Lamb appeared as Drusilla Ives during Julia Neilson's illness. Robb Harwood afterwards played Fred Kerr's part in *The Dancing Girl*. This piece was taken into the provinces with Kate Vaughan in the title rôle.

15th.—TERRY'S, *matinée*, *The Holly Tree Inn*, adaptation by Mrs. Oscar Beringer from Charles Dickens's Christmas story, in which the episode of the escape of the two children with a view of getting married is fairly closely followed, and treated in a fresh and poetic manner. Vera Beringer appeared as Harry, and Minnie Terry was a delightful Nora. The Jabez Cobbs of Ernest Hendrie was to the life the character that Dickens had placed before us. H. Reeves Smith played Captain Walmers. The occasion was the retirement of Vera Beringer from the stage, as it was stated, for four years, in order that she might resume her studies.

15th. Death of Mrs. Gaston Murray (Fanny Hughes), daughter of Henry Hughes, of the Adelphi and Surrey Theatres. Made her *début* in 1851 at the Guildford Theatre as Sophie in *The Rendezvous*. First appearance in London at the Lyceum in 1853 as Emma Thornton in *The Bachelor of Arts*. Joined the Olympic, beginning under Alfred Wigan 1857, and remained at that theatre throughout the management of Messrs. Robson and Emden. Subsequently appeared at almost every London theatre of note, and was universally appreciated as an actress and esteemed as a lady.

17th. OPERA COMIQUE.—*Joan of Arc*, burlesque in two acts by J. L. Shine and Adrian Ross, music by F. Osmond Carr. There is very little in the career of "La Pucelle d'Orléans" that lends itself to burlesque, unless it is touched on in a manner that would offend the principles of many, and in doing so naturally injure any historical interest that might be attached to the burlesque. So the authors gave us different sections of society who are supposed to be on strike—railway guards, policemen, postmen, messenger boys, dockers, and colliers—who sang strike verses, and who got liberally hissed and hooted by the gods and pit for doing so; in fact, it was so offensive to some that Mr. Edwardes later very wisely completely cut out this portion of the entertainment. Some of the neatest of the writing occurred in the preface which was attached to the book, in which the authors claim to have done little more than use the name of the patriot peasant maid as the title on which "to hang their web of song and dance." Songs there were many, and of course Arthur Roberts as De Richemont had the greater proportion of them. His first number of any note is the one entitled "Words to that Effect"; but that in which he made the greatest mark was the duet sung by him in conjunction with Charles Danby (Jacques d'Arc), entitled "Round the Town," in which, as a couple of

costermongers, they were very amusing. Arthur Roberts, the favourite of so many, has another topical song, "What do you think?" which could, of course, be altered nightly, so as to be, like the burlesque running at a neighbouring house, "up to data." J. L. Shine was not himself on the first night; he had a bad cold, and he had lost his voice—but was soon able to develop the part of Charles VII., King of France, into a thoroughly good one. Alma Stanley looked very handsome as Talbot, Earl of Shrewsbury, and sang sweetly. Emma Chambers received a warm welcome on her entrance as Joan of Arc, and showed that she had lost little of that attraction which made her so great a favourite years ago; one of her songs gained her an encore. Linda Verner was droll as Yolande, and Miss Gourlay also proved herself possessed of much humour. The part of Catherine of Rochelle, the soothsayer, gave me the idea of having been an after-thought, and as though interpolated for the sake of Phyllis Broughton's name being included in the cast. She was attractive, of course; but so far as dancing was concerned she had a dangerous rival in Katie Seymour, who as Blanche d'Arc footed it with much grace. Grace Pedley gained the honours of the evening. Her singing was very sweet and tuneful, and her acting was thoroughly pleasant and quite free from any approach to vulgarity. All round the cast was good. The members of the chorus had been most efficiently trained by F. Stanislaus. (Emma Chambers's part was afterwards filled by Marion Hood, Joan of Arc. Alice Lethbridge during the run appeared as Duchesse d'Alençon, Agnes Hewitt as the Herald, E. Lewis as Jacques d'Arc, Agnes Delaporte as the Queen, and Marius as Charles VII. J. L. Shine was replaced by Charles Bantock, and for a time Ethel Blenheim appeared as Talbot in place of Alma Stanley.)

The second edition of *Joan of Arc* was given at the Gaiety Sept. 30th, with the following cast:—Arthur de Richemont, Arthur Roberts; Charles VII., M. Marius; Jacques d'Arc, F. Emney; Talbot, Earl of Shrewsbury, Alma Stanley; Fill-up the Good, E. Bantock; Bishop of Bovril, W. Warde; Village Schoolmaster, E. D. Wardes; Joan of Arc, Marion Hood; Marie, Queen of France, Florence Dysart; Yolande of Bar, Linda Verner; Catherine of Rochelle, Alice Lethbridge; Duchesse d'Alençon, Day Ford; Aline, Violet Monckton; Isabelle d'Arc (mother of Joan), Louise Gourlay; Blanche d'Arc (sister of Joan), Katie Seymour, as principals. M. Marius stage-managed the play. It should be mentioned perhaps that Arthur Roberts introduced a new

song, "Randy, oh!" which, from its reference to Lord Randolph Churchill and his letters from Mashonaland, was thought a little too personal by the licenser of plays. Notice was therefore given to Mr. Roberts that no absolute mention of the nobleman's name must be made. In consequence of this, the song became a greater success than before. Within a fortnight of the revival Ada Blanche appeared in the title rôle with success instead of Marion Hood, who had also made the part an attractive one.

20th. Marius's benefit at the Lyric. The noticeable features in the programme were *A Pair of Lunatics*, played by George Alexander and Maude Millett, and the Screen Scene from *The School for Scandal*—Lady Teazle, Mrs. Langtry; Sir Peter, James Fernandez; Charles Surface, Fred Terry; Joseph Surface, F. Kemble Cooper.

21st. Frederick Harrison appeared at the Haymarket with great success as the Duke of Guisebury in *The Dancing Girl*, owing to H. Beerbohm Tree's illness.

22nd. Lily Hanbury appeared at the Olympic as Nellie Denver in *The Silver King* in the place of Winifred Emery, indisposed.

24th. GLOBE.—*All the Comforts of Home*, three-act farcical comedy, adapted by W. Gillette and H. Duckworth from *Ein Toller Einfül*. The theatre reopened under the management of Norman Forbes, and it must be said that the new lessee had done all in his power, so far as the house was concerned, to make it attractive. It had been redecorated throughout by Campbell, Smith and Co., who showed their usual good taste in carrying out the work. The electric light had been installed, pretty tapestry and good engravings and etchings adorned the walls, and alterations had been made in the auditorium and one exit from the stalls, which added much to the comfort of the visitors. Above everything, fees of every kind had been abolished—one of the greatest boons that can be bestowed on theatre-goers. *All the Comforts of Home*, the new play which has been a success in America, cannot be looked upon as anything but a very boisterous farce prolonged to three acts, and the fun of which results entirely from the capability of the company engaged in it. It is thoroughly improbable, and everything takes place in the hall of Mr. Pettibone's house, the hall occupying the whole of the stage, and from it lead two staircases and three doors; up and down and in and out of these the different characters appear and disappear incessantly. Mr. Pettibone has a very pretty wife, of whom he is insanely jealous. Victor Smythe, a harmless young gentleman, is in love

with Pettibone's daughter Emily, but the father thinks the young fellow is flirting with his wife. So he rushes off abroad with them both and leaves his Lares and Penates in charge of his nephew Alfred Hastings. The custodian, being considerably out at elbows, thinks it a fine opportunity to make money by converting his uncle's domicile into a lodging-house. With the assistance of his boy Tom, he offers *All the Comforts of Home*. A "dude," Judson Langhorn, a half-crazed musician, Christopher Dabney, and a too susceptible retired grocer, Theodore Bender, with his majestic wife and pretty daughter, take possession of the different sets of apartments, the last that had been vacant being tenanted by a very fascinating but particularly worldly dancer, Fifi Oritanski. With such a number of differently constituted characters under one roof, the *rencontres* are bound to be at least peculiar, but whatever fun there is arises from the flirtations of the dancer and the too amorous grocer and the discovery of his peccadilloes by his better half. Harry Paulton was certainly the life of the piece, with his almost unique, quaint style of humour; he was ably assisted by Lily Linfield, who cast her fascination very insinuatingly over the little man and danced most gracefully. Fanny Coleman, too, aided much in the drollery of the scenes by her primness and exhibition of jealousy. Norman Forbes has not at present quite light enough a touch for farcical comedy. Ian Robertson did not make his character an utterly impossible one, for which he deserves praise, considering the style in which the author has drawn it. Stella Maris played neatly and effectively, and looked very handsome; and Sybil Carlisle and Mary Ansell were remarkably pretty *ingénues*. Willie Phillips might have toned down his high spirits with advantage, and Frederick Glover would also behave better had he not been so restless. The play was fairly well received, and was preceded by *Gringoire*, adapted from the French of M. Theodore de Banville by Mr. W. G. Wills. This version of De Banville's now well-known play was originally produced at the Prince of Wales's on the afternoon of June 22nd, 1885, on which occasion Richard Mansfield was the Louis XI., Dorothy Dené Louise, and Norman Forbes, as now, Gringoire. The story is closely followed, and Mr. Wills's version is poetic, but his *Ballade des Pendus* is not so striking, nor is Gringoire quite so heroically drawn, as in the Haymarket play. Ian Robertson as Louis XI. gave the rendering of a monarch who has for the nonce quite thrown off the cares of state, but at the same time showed us the innate cruelty of the man, when he thinks he has been betrayed, in one fine burst

of frenzied passion. Norman Forbes was a dreamer and a poet, but not quite possessed of that courage that would face death unflinchingly. The Olivier of F. H. de Lange was excellent. I must remark on the fidelity of the costumes to the period of 1469 and the excellence of the *mise-en-scène*, and also to the beautiful act-drop, a rocky scene, which W. Harford had painted, with the motto underneath—

"Now is the sun upon the highest hill
Of his day's journey."

27th. TERRY'S, *matinée*.—Henrik Ibsen's play *A Doll's House*. This extraordinary work has been so much discussed, and such a full notice of it given in *Dramatic Notes*, 1890, that there is no occasion to enter here on its merits or demerits. The acting is that which claims attention. Marie Fraser had gained considerable success as Dora in the provinces, but required more experience before she could thoroughly realise this complex character, but hers was a very creditable performance. Elizabeth Robins and Charles Fulton will be remembered as the best Mrs. Linden and Nils Krogstad that have been seen; they were both admirable. William Herbert represented Dr. Rank as one who lives for the enjoyment of the present, until the time comes when he determines to shut himself off from society and await the miserable close of life that he knows is rapidly approaching. C. Forbes-Drummond's Torvald Helmer was unsatisfactory. Although a priggish and utterly selfish creature, the man must have at times been moved by the feelings that agitated him, and it was the failure in the due expression of his emotion that made Mr. Forbes-Drummond's acting so colourless.

27th. TOOLE'S (revival).—*Our Regiment*, three-act farcical comedy by Henry Hamilton. This merry unpretentious trifle, which the author has adapted from *Kriegim Frieden*, was first tried at a *matinée* at the Vaudeville Feb. 13th, 1883, and, with some alterations and improvements, again at the Gaiety, Dec. 4th of the same year. It was placed in the evening bill at the Globe in 1884, and had a successful provincial run. The original Guy Warrener was Gerald Moore, who made of the character one of his best, and from the first (in London) Fanny Brough has sustained to perfection the rôle of Enid Thurston, that of a delightful coquettish girl, mischievous, fond of flirtation and admiration, but true-hearted and lovable; her love scene in the last act is one of the most delicately played that can be imagined. Mr. Hamilton's dialogue is what is known as "smart"; it is often witty, and, added to his situations, produces hearty laughter. Much

of course depends on the way in which the character of Guy Warrener is played. In the capable hands of W. S. Penley it is most amusing. He has to represent a glib, audacious young officer in a Lancer regiment, a fortune hunter who, to win the heiress, gets up the whole statistics of Jamaica, because he learns she is a native of the island. His delivery of these scraps of knowledge was most droll. I cannot, I think, pay him a better compliment than to say that, thoroughly humorous as he was, he was more unlike Mr. Penley than I have ever seen him. There is really no plot in *Our Regiment*. Mr. Dobbinson cannot bear the army; his wife, daughter, ward, and niece are as madly in love with it, and are aided and abetted in welcoming the gallant Lancers by Dobbinson's old friend Ellaby. The Rev. John Talbot is a gentleman who has mistaken his vocation; though wearing a black coat, he should don a red one, and eventually determines to do so. The part was capitally played by Reeves-Smith, and with due moderation. Alfred Byde was a soldierly-looking Captain Fetherston, and Willie Drew appropriately irritable as Mr. Dobbinson. Fanny Robertson was amusing in a semi-martial uniform which she dons as Mrs. Dobbinson in honour of the corps that is quartered at Mudborough-on-Slush, a quiet town in which, and its environs, the events take place. Violet Thornycroft continues to improve, and promises to become a very useful actress. The new manageress, Florence McKenzie, played Olive. During the run of the piece Cecil Crofton appeared as Mr. Dobbinson. It was preceded by H. C. Merivale's *A Husband in Clover*, very neatly played by Eugenie Vernie as Lydia and by Sydenham Dixon as Horace.

28th. NEW OLYMPIC *matinée* (revival).—*The Stranger* had not been seen in London for so many years that curiosity no doubt attracted the very large audience that assembled to pass judgment on a play once so famous. The younger generation of playgoers came to see whether it was deserving of the praise that had been lavished on it; the elder, perhaps, to see whether the woes of Mrs. Haller could make them shed tears as they had in the past. I fancy both were disappointed, for more stilted language or a more oppressive, lugubrious play it is difficult to imagine. And yet to think that every actor or actress of note in the past did not recognise that the topmost round of the ladder was reached until he or she had appeared in its principal character! John Kemble and Mrs. Siddons were the original "Stranger" and Mrs. Haller when the play was first produced at Drury Lane (March 24th, 1798), and since then Charles Kemble, Young, Kean, John

Ryder, Macready, Creswick, Phelps, Miss O'Neil, Miss Sloman, Mrs. West, Helen Faucit (Covent Garden, 1836), Madame Beatrice (Lyceum, 1865), Amy Sedgwick (Haymarket, 1860), have all thought the part worthy of their attention; and I think the two latest representatives of the characters in London were Barry Sullivan and Rose Eytinge at the (old) Haymarket in 1879. Except that the play was compressed into three acts instead of five, but few excisions had been made, and Mr. Wilson Barrett as the hero retained the regulation frogged coat and Hessian boots. To my mind, it would be impossible to make the "Stranger" an interesting character, with his sham misanthropy and churlishness, but Mr. Barrett by sheer artistic skill robbed it of its wearisomeness. Mrs. Haller has a better chance, and Winifred Emery availed herself of it by a gentle pathetic humility that was sympathetic and convincing of her repentance. Stafford Smith was dignified and natural as Tobias, the old man who is grateful for the kindness bestowed on him. Austin Melford and Lillie Belmore gave us genuine comedy as the foolish prating Solomon and the upstart waiting-maid Charlotte. George Barrett improved too much upon the text. Only sorrow can be felt for the actor who has to appear as the servant Francis, a character that is but a feeder for the alternate railings and snappishness of his master, but Cooper Cliffe did all that was possible with it. Lily Hanbury made a decidedly good impression as the Countess Wintersen, and more than a word of praise is due to Maud C. Jefferies for the expression she threw into the song (composed by the then Duchess of Devonshire), "I have a silent sorrow here." The entire cast is given elsewhere, as I think it will be in all probability many more years before *The Stranger* is seen again.

29th. COMEDY.—*For Charity's Sake*. One-act domestic comedy drama by Charles S. Fawcett. As a rule, the first pieces nowadays are of so flimsy a nature that it is a pleasure to record one that is healthy in sentiment and at the same time amusing. Such is Mr. Fawcett's little comedy, although the incidents are not very stirring. Charity, the heroine, has fallen in love with Edward Esher, a poor gentleman. He is in urgent need of money, and so, through the medium of Catterpole, she conveys to him the savings that she has scraped together, first changing the odd moneys into a five-pound note, which, by her direction, Catterpole puts in an envelope addressed to Esher as "From a Friend." This Catterpole is a sanctimonious humbug, a supposed missionary, but a thorough scamp, and being left alone, seizes the opportunity of pilfering another five-pound note from the cashbox, as well as

the moneys which Charity has changed. As she keeps one key, when Nubbles, the kindly man who has adopted her, discovers the loss she is almost suspected of the theft. Inspector Jones is called in, and by dint of cross-questioning discovers that Catterpole is the culprit, for this short-sighted gentleman has forwarded the wrong five-pound note to Charity's lover. Lydia Cowell was a brave, loving girl as Charity, W. Wyes a sturdy yet generous Nubbles, and W. F. Hawtrey an excellent specimen of the oily, deceitful Chadband genus. Master C. G. Holmes played with much spirit as young Nick, a grimy urchin. *For Charity's Sake* had been played by an amateur club, and was then entitled *Our Lottie*. The piece was well received.

31st. ST. JAMES'S.—*The Gay Lothario*, one-act comedy by A. C. Calmour. The author should rightly have qualified his latest work as a "comediotta," for it is nothing more, but what there is of it is wittily written, and the language is suited to the period of swords and sacques—the eighteenth century. The motive of the plot is one that is frequently used—the overweening confidence of a woman in her power over her lover and her discovery that the man she has refused is dearer to her than she thought. Amanda Goldacre (Maude Millett) is informed by her maid Letty that her admirer Sir Harry Lovell (George Alexander), "the gay Lothario," has wagered he will win her. Incensed at his presumption, she determines to refuse him. Letty, to whom the gallant has always been kind and liberal, lets him know the reception he may expect. He therefore so cleverly words his approaches, that Amanda takes his address for a proposal and rejects him before he has actually offered himself, and he is enabled to turn the tables on her by showing her that she has jumped at too hasty a conclusion. Not content with this, he completely conquers her by going out and fighting a duel in defence of her honour. When he returns—unwounded, by the way—she almost pleads for his affection, which he is quite ready to give her, for through all his follies he has really loved her alone. George Alexander and Maude Millett played into each other's hands remarkably well, and had valuable assistance from Laura Graves as Letty and from Ben Webster as Sparks, Sir Harry's valet, who apes the manners of his master. The author was called for. Preceding this, *Sunlight and Shadow* was played with the same company that had been appearing in it at the Avenue Theatre, and was enthusiastically received in its new home. On this night George Alexander took possession of the St. James's, which looked very bright and cheerful with its fresh

decorations, new act-drop, and the electric light. Here also all fees were abolished; and the corridors and vestibule were hung with etchings and engravings lent by J. T. Mendoza. Walter Slaughter conducted an excellent orchestra; and the musical selections were in the best taste.

31st. LADBROKE HALL.—*Till the Half-hour*, by Arthur M. Heathcote.

31st. Last performance of *The Rose and the Ring*.

31st.—THE ROYAL ENGLISH OPERA HOUSE, the stone of which was laid Dec. 15th, 1888, was opened with Sir Arthur Sullivan's opera *Ivanhoe*, of which Julian Sturgis had written the libretto. It does not come within my province to speak of the opera, but, as a matter of record, the full cast that appeared in it will be found under the head of "New Plays, etc."

The theatre is situated at Cambridge Circus, and is built of red Ellistown brick, and Mr. Calcott, F.R.I.B.A., who was called in to undertake the architectural and decorative portion of the work, made extensive use of Doulton terra-cotta; Mr. D'Oyly Carte, the proprietor of the theatre, having been to a great extent his own architect. White Italian, veined, a marble known as vert-vert, green marble, alabaster, and *rouge jaspe* figured extensively throughout the building, the interior ornamentation being of light cream and gold on a pale green ground. The draperies and stage curtain were of yellow satin, the upholstery of green plush velvet. Electric light was used entirely throughout the building. The view is an uninterrupted one from every part of the house, being quite unimpeded by columns. There are 1,976 seats in the house: 270 in ten rows of orchestra stalls, 500 in the twelve rows of the pit, 242 in the nine of the Royal tier stalls, 222 in the seven of the first circle, 230 in the four rows of the amphitheatre, 400 in the eleven rows of the gallery, and 40 in the private boxes. But there is standing room for an additional number, which brings up the total to about 2,300. The proscenium opening is 34 feet 3 inches in height, 34 feet in width. The stage is 98 feet from cellar to gridiron. Auditorium constructed of iron, steel, and concrete. Communication all over the house effected by means of electricity, and the artists are carried to their dressing-rooms by means of a lift. It is, without exception, the most beautiful theatre in London.

II.

FEBRUARY.

2nd. GAIETY.—Second edition of *Carmen up to Date*. The changes in the cast were—Escamillo, Maud Hobson ; Frasquita, Sylvia Grey ; Intimidado, Day Ford.

3rd. PARK HALL, Camden Town.—*Mr. Greenleaf's Courtship*. Musical duologue written by George Mudie, composed by Michael Dwyer.

3rd. W. E. Chapman re-elected W.M. of Savage Club Lodge No. 2,190.

Death of Miss M. Chattaway, more than twenty years custodian of Shakespeare's birthplace.

4th. *King John* produced at the New Theatre, Oxford, by the Oxford U.D.S. H. Irving, junior, in the title rôle ; Arthur, Mabel Hoare.

5th. PRINCE OF WALES'S.—The librettist of *Maid Marian* told us in the "argument" preceding the lyrics that his plot was founded on a very early English ballad entitled "A Merry Jest of Little John," and has turned the source of his inspiration to good account. The play opens in the town of Nottingham at fair-time. The outlaws are present to compete for the archery championship and to dispose of their booty. The Sheriff, who has been for years custodian of the Huntingdon estates, being avaricious and unwilling to give up the control of them, has set up an empty-headed youth, Sir Guy of Gisborne, as the rightful Earl of Huntingdon, so that when Robin Hood, now arrived at maturity, claims his heritage, the Sheriff by forged documents proves Sir Guy to be the rightful heir, and Robin Hood, at the solicitation of the outlaws, joins their band as their chief. Prior to this, however, Lady Marian Fitzwalter appears on the scene. By the King's command, she is to wed the Earl of Huntingdon, but being desirous of learning what "manner of man" he is, disguised as a page she bears the Royal mandate herself, meets with Robin Hood, and he discovering her identity, they mutually fall in love with each other and plight their troth. In the second act the Sheriff and his myrmidons, disguised as tinkers, arrive at Sherwood Forest with a view of capturing Robin Hood. On the borders of it, Dame Durden keeps a hostelry which is much frequented by the outlaws. Her daughter Annabel is an arrant flirt, but cares most for Allan-a-Dale ; to

vex him she lures Robin Hood (who, having heard nothing of Marian for six months, thinks her faithless, and is willing to divert himself) into serenading the innkeeper's pretty daughter. Marian, who has been kept in confinement by the Sheriff all this time, has escaped, and comes to join her lover, but hearing from Annabel what is to happen, persuades her to be permitted to impersonate her. Allan-a-Dale witnesses the serenade, and imagining it is his love at the window, goes off and fetches the Sheriff, and Robin Hood is taken prisoner, but so soon as Allan-a-Dale discovers his mistake he summons the outlaws, and their chief is rescued; but Sir Guy has in the meantime brought to the forest the King's archers, and the whole band is captured after a *mêlée*, and Maid Marian is carried back to Nottingham to be wedded to Sir Guy. The last act takes place again in Nottingham. Robin is in prison, but is rescued by Friar Tuck, who changes clothes with him; and so the outlaw is in time to marry Marian, and Allan-a-Dale at the same time weds Annabel, whom the Sheriff had intended for himself; and a messenger presently arrives with a free pardon from the King for Robin Hood and his band if they will quit outlawry, and Robin is acknowledged as the rightful Earl of Huntingdon. In the second act there was a good comedy scene between Dame Durden and the Sheriff, in which she claims him as her husband, long absent at the Crusades. The whole was bright and lively; the lyrics were smooth, and the music melodious and attractive. There were some very pretty dances; the costumes, by Alias, etc., were charming and accurate, and all the scenery was beautiful. The picture presented of Sherwood Forest was one of the most exquisite I have ever seen. I had not hitherto known Hayden Coffin to such advantage; he threw himself completely into the part, and was gay and *débonnaire*. Harry Monkhouse as the Sheriff, possessed of a "massive brain and eagle eye," was amusing, and John Le Hay was very droll as the loutish Sir Guy; but why, with such a good voice as he possesses, was not he given *one* solo? Harry Parker was quite an ideal Friar Tuck, rosy and rubicund and pottle-loving, and full of quaint humour; Egbert Roberts a stalwart and manly Will Scarlet; Violet Cameron appeared to the very best advantage as Allan-a-Dale; Attalie Claire, with her coquettish manner, was just suited for Annabel; and Marion Manola, a new-comer, proved a clever actress as well as an agreeable singer. Madame Amadi may always be relied on for making the most of any character with which she is entrusted. The greatest credit was due to Charles

Harris for his stage management, and to Horace Sedger for the liberality shown in the production.

5th. Death of Marie Rhodes (Mrs. H. Saville). First appeared as quite a child, and was a member of, and acted at, all the London theatres. Made a good reputation in the provinces, and was a very great favourite at the Theatre Royal, Edinburgh.

6th. NOVELTY.—*Waiting for the Train*, comediotta by Alfred A. Wilmot (for copyright purposes).

7th. AVENUE.—*Monte Cristo*. Independently of the attraction that this might possess as a play, its revival made some stir in theatrical circles, in consequence of the history connected with it both as a French and English production. Alexandre Dumas is asserted by Querard to have had the assistance of P. A. Fiorentino and Auguste Maquet in writing the original story, in the French, which spread to twelve volumes, and was published between the years 1841 and 1845. Dumas, judging by the hold it took on the public, thought it would be successful as a drama, and so prepared it for the stage, and actually took a theatre that its production might be ensured. This was the Théâtre Historique, which he opened in February, 1847, with *La Reine Margot*; then came *Le Chevalier de Maison Rouge* in August, and in February of the following year *Monte Cristo*, which took two entire evenings in representation. The revolution of 1848 played havoc with all the Parisian theatres, and Jullien, who was then the manager of Drury Lane, thought the piece would be an attraction in London, and so brought over the company which had appeared in it under M. Hostein. English actors in those days were not tolerant of foreign rivals, and so gave the French company a very hot reception on Monday, June 12th, which is amusingly described in the following lines by G. A. Sala :—

“ Angry actors, with heavy sticks,
Vow to hoot and howl like bricks ;
Some have whistles and sounding shells,
One or two bring dustmen's bells ;
Some have railway whistles, some
Straight from Greenwich with crackers come ;
Young and old, high and low,
Are bent on having a ‘ regular row.’
Eight o'clock is gone and past,
There ! the curtain's up at last ;
See, the deck of the *Pharaon*,
No good, though, to try it on.
Gents and nob, lords and snobs,
Smith, Brown, Robinson, Jones, and Dobbs
Every one, from pit to flies,
Utters howls, yells, barks, and cries.
Hammer and tongs, bells and gongs,
Catcalls, whistles, shouts, and songs,
Moans, groans, tones, ‘ bones,’

Mingled with trumpets and penny trombones,
Off, off, taunt and scoff,
Ginger-beer bottles, and crow and cough ;
Since the days of the O.P. Row
Never was such a one heard till now."

The audience would not give the piece a hearing (it was in ten acts, and was to have taken two evenings here). Benches were torn up ; there was a free fight, and appearances the next day at Bow Street. The French company gave up any hope of being appreciated in London, and returned to France at the end of the week. In 1868, the Adelphi being then under Benjamin Webster's management, Fechter, with the assistance of Benjamin Webster, junior, arranged an English version of *Monte Cristo*, and it was produced Oct. 17th. It was fearfully long and dreary, was not over till nearly one o'clock, and was so dismal that the pitites proposed that they themselves should sing a comic song to enliven it. Though the cast, as will be seen, was a strong one, it was a distinct failure. Practically this version is the one played at the Avenue, though it had been compressed into reasonable limits and was over at the usual hour for the closing of the theatres of the present day. The principal incidents touched upon are the arrest of Dantes as a Napoleonist just as he is about to be married to Mercedes, as some reparation for the wrong he has done her, for she is likely to become a mother, though he is unaware of her situation. Then comes Dantes' imprisonment in the Château d'If, his attempt at escape with the Abbé Faria, the latter's death, and Dantes' taking the place of the corpse and being hurled from the battlements of the castle into the sea ; and the curtain falls on the first act as he rises and clings to a rock. Subsequently we see his interview with Cadrouse (who eventually becomes the Count of Monte Cristo's servant and aids him in his scheme of revenge), the death of Carconte at the hands of Noirtier when she attempts to rob him, and the suicide of Villefort the *procureur*. The scene shifts to Paris. Mercedes has married Fernand, that her son Albert may be legitimised. Monte Cristo (the Dantes of the past) at a grand reception publicly exposes the treachery of Fernand at Janina, and brings about the financial ruin of Danglars, now a banker. Albert, in defence of Fernand's good name, challenges Monte Cristo to a duel, a result that the latter is desirous to bring about, as he is determined to kill the young fellow and so strike at his supposed father and mother. Mercedes, to prevent the meeting, confesses to Dantes that Albert is *his* child, and brings the act to a strong conclusion. In the final scene, in which the

duel is to take place, Albert, who has learned the truth of all Monte Cristo's statements and how he has suffered at the hands of Fernand and Danglars, who conspired together to get Dantes imprisoned, manfully acknowledges that the man he has challenged is in the right. Danglars fights with Monte Cristo and is killed; the latter reveals his identity to Fernand, who blows out his own brains; and Monte Cristo forgives Mercedes. The stage of the Avenue is not large enough for the representation of such a play, but the very utmost was made of its capacity, and the scenes were very beautifully painted; the least successful in realising the situation were those of the interior and exterior of the Château d'If. As to the play itself, it was very well received; the third and fourth acts were really strong; and taken altogether it may be looked upon as a cleverly constructed fabric from such a mass of improbable material. Charles Warner emphasised the more generous and forgiving side of Dantes' character too much to quite satisfy one, but his performance was interesting. Jessie Millward had no great opportunities till the fourth act, when her scene is with Dantes, but then the actress displayed power. Henry Lee, the new manager, had as Noirtier to assume several disguises, as a conspirator, an Incroyable, a *mouchard*, a Jew pedlar, and a journalist, and showed considerable versatility, though a little inclined to exaggerate. E. H. Vanderfelt's Albert was admirable; he was earnest, manly, and convincing. J. G. Taylor was excellent as the besotted and afterwards remorseful Caderouse, and Elsie Chester gave us a vivid picture of the ruthless hag Carconte. J. G. Grahame did well as the jealous Fernand in the first act, Luigi Lablache was an appropriately sinister Danglars, and Helena Dacre was a bright and pleasant Mademoiselle Danglars. The remainder of the cast was efficient.

7th. LYCEUM (revival).—*The Lyons Mail*. Charles Reade's adaptation. This play is founded on a celebrated trial under the Directory in 1796, by the verdict recorded in which an innocent upright man, Lesurques, suffered death, through his extraordinary resemblance to Dubosc, a robber leader of a gang known as "the Five Hundred." He and his associates rob the Lyons mail, and in doing so add murder to their other crime. Dubosc goes to the inn kept by the father of Lesurques, who actually mistakes the murderer for his own son, as does also Joliquet, the attendant. Even almost up to the very end in the drama, Lesurques would be sacrificed were it not that Dubosc, who has come to gloat over the sufferings of his victim, through taking too much brandy,

betrays himself, and thus saves the innocent man at the twelfth hour. The original French drama by MM. Moreau, Siraudin, and Delacour, entitled *Le Courier de Lyons*, was first produced at the Gaité Paris, March 16th, 1850, permission being given by the descendants of Joseph Lesurques for the use of his name. It may be mentioned that in Père Lachaise there is a white marble monument erected on which are inscribed the words "A la mémoire de Joseph Lesurques, victime de la plus déplorable des erreurs humaines, 31 Octobre, 1796. Sa veuve et ses enfants martyrs tous deux sur la terre, tous deux sont réunis au ciel." Lacressoniere filled the dual rôle of Lesurques and Dubosc, and on alternate nights the play had different endings: on the one Lesurques was executed; on the next he was reprieved, and Dubosc was punished with death. Lewis Phillips' was the first London adaptation, and was played at the Standard March 10th, 1851; it was advertised as *The Courier of Lyons*, and also as *The Courier*; or, *The Assassins of Paris* and *The Courier of Paris*. Prior to this Mr. John Coleman had played the dual rôle at the theatre then under his management, the Royal, Sheffield, in an adaptation made by C. A. Clarke. In the cast were found Harry Vandenhoff; S. Calhaem; Sam Johnson (the Chopard of the Lyceum); Charles Diddear (of Covent Garden); Jerome (Lesurques); Cathcart, who had played the Jaffier and had also appeared as Cromwell in Miss Milford's *Charles I.*, appeared as the Commissary of Police. Later it is said that a version by Edward Stirling was done at the Marylebone, though I am unable to trace it. In 1854 (June 26th) Charles Reade's adaptation, under the title of *The Courier of Lyons*, was produced at the Princess's, with Charles Kean in the dual rôle; D. Fisher, Courriol; Addison, Chopard the horse-dealer; H. Saker, Fouinard; Cathcart, Didier; Kate Terry, Joliquet; Carlotta Leclercq, Julie; Miss Heath, Jeannette. When it was first produced under the Bateman management at the Lyceum, May 19th, 1877, Charles Reade's adaptation was as now used, but for some reason the title was changed to that of *The Lyons Mail*. The interest of the drama is sustained from the commencement to the very end, mainly through the remarkable acting of Mr. Irving, who, under the strong facial resemblance of the two men, makes of them two creatures totally dissimilar in character. Lesurques is a kindly honourable man, affectionate to his family, happy in his domestic life; Dubosc is one steeped to the very lips in debauchery and crime. The one man has a winning, sympathetic voice, the other a hoarse, brandy-drinking one. In both parts Mr. Irving has great opportunities; as Lesurques,

when accused by his father and recommended to destroy himself rather than be publicly disgraced his agony was pitiable; and in the last act, the brutal instincts of the murderer, his savage attacks on the crowd that endeavours to force the door, chopping at them with his knife, he exhibited an almost fiendish power. Next to his performance ranks that of Frances Ivor; it was infinitely pathetic where she appealed to Dubosc, the man who has wronged her. The Joliquet of Mr. Harvey, the Chopard of S. Johnson, the Fouinard of Mr. Archer, call for notice, as does the Julie Lesurques of Miss Coleridge, whose performance, though uneven, possessed considerable merit.

7th. LYCEUM (revival).—*The King and the Miller*; or, *Cramond Brig*, by W. Murray. James V., F. Tyars; James Birkie, Mr. Harvey; Jock Howieson, S. Johnson; Captain, Mr. Lacy; Page, Master Harwood; Tibbie Howieson, Mrs. Pauncefort; Marion, Miss Foster.

7th. NOVELTY.—*The Wild Primrose*, comedy drama in four acts, author unannounced. The audience seemed thoroughly to enjoy the performances of Marguerite Fish, once known as "Baby Benson." Ten years since this young lady made her appearance at the Adelphi; since then she has travelled and made such a name that she is now called the "Great Cosmopolitan Comedienne." In *The Wild Primrose* she has ample opportunity to display both vocal and terpsichorean abilities of no mean order—her vocal imitations in German being particularly novel and well rendered, whilst, with the weight of the piece upon her fair, plump shoulders, she sustains the histrionic interest of the performance with undoubted success. The piece is a variety show, with sufficient spice of dramatic incident to constitute a fairly well-connected plot. Rosa, "the Wild Primrose," is heiress to enormous wealth, to keep her out of which a bold bad man, named Robert Burton (well played by Gilbert Vernon), steals her; she is succoured by Senor Wiggano, a travelling showman (very comically filled by Charles Warren), and is eventually restored to her rights through a philanthropist, Benjamin Barnet (a good bit of character by J. G. Wilton), and his nephew, Walter Gale (Edwin Fergusson), who falls in love with her. Julia Listelle, Eleanor Lloyd, Madge Denzil, and Buckstone Clair make up the cast, the first being especially worthy of mention. *The Spectre Bridegroom*, the old farce which always causes plenty of laughter, was played as a curtain-raiser.

9th. SADLER'S WELLS.—*Enlisted*, four-act drama by F. C. Harcourt. Rewritten first time in London.

9th. NEW OLYMPIC (revival).—*Lights o' London*, three-act drama by G. R. Sims. *The Lights o' London*, originally produced at the Princess's Sept. 10th, 1881, was the play in which G. R. Sims first made his mark as a true "dramatist." His work is intensely human, his dialogue terse, vivid, and humorous, and his characters all true to nature. It is not necessary for me to detail the plot, which is so well known; the revival, however, was a great success. Wilson Barrett as Harold Armytage acted with his accustomed vigour, yet he was as tender as a woman when requisite. Winifred Emery won all hearts by her pathetic rendering of the sorrows of his wife, Bess. George Barrett even improved on his original rendering of the kind-hearted showman, Jarvis; and Mrs. Henry Leigh was a kindly helpmate to him. H. Cooper Cliffe was a cold-blooded, heartless villain as Clifford Armytage, and his lady light-o'-love, Hetty Preene, was played with much judgment by handsome Lily Hanbury. One of the best performances was that of Austin Melford as Seth Preene; it was so admirably controlled. Other excellent bits of character-acting were those of Ambrose Manning as Philosopher Jack and of Horace Hodges as Percy de Vere, "Esq." Louie Wilmot was fairly good as Shakespeare Jarvis; but Stafford Smith was scarcely senile enough for the "old and feeble" Marks. The detectives were well played by C. Duncan and T. W. Percyval. On the same evening was produced for the first time *Tommy*, comedietta by Mrs. E. S. Willard, in which Lillie Belmore as Sarah Slocum, nicknamed Tommy, is a mischievous hoyden who masquerades as a demure Quakeress, and, after the manner of Helen, teaches her Modus-like cousin Peter (Horace Hodges) the art of love, and also defeats the machinations of Nicodemus Simkins (Ambrose Manning), who thinks to win Sister Rachel (Alice Cooke) and purloin a roll of bank notes which he has learnt is hidden away in a clock-case. The little piece is brightly written, and went very well when taken a little quicker.

13th. SHAFTESBURY.—*The Pharisee*. Last performance and close of the season. Mrs. Lancaster Wallis, in response to cries for a speech, said with evident emotion, "Ladies and gentlemen, I thank you. I have done my best. God bless you all."

14th. STRAND (revival).—*Turned Up*. The reception of Mark Melford's farcical comedy was most favourable. It was done originally at a *matinée* at the Vaudeville on May 27th, 1886, with Charles Groves as Captain Medway, Charles Collette as George Medway, Fuller Mellish as Nod Steddam, Mrs. C. H.

Stephenson as Mrs. Medway, Maude Millett as Ada Baltic, and Kate James as the dark-skinned Cleopatra. When Mr. Edouin put the piece up at the Comedy on July 31st, 1886, poor Lytton Sothorn replaced Collette, Miss Brunton Mrs. Stephenson, and Alice Chandos Kate James; and when, in consequence of its success, it was transferred to the Royalty on Sept. 11th, Stephen Caffrey replaced Charles Groves, Willie Edouin having throughout appeared as the bibulous and amorous undertaker, Carraway Bones. Most of the cast were very good. *Facile princeps* came Willie Edouin. In get-up, in his drunken walk and his catchword, "M'yes," with which he finishes his sentences, he was simply delicious. Alfred Maltby was a jolly but perplexed sea-dog as Captain Medway, and entered thoroughly into the spirit of the part, and John Beauchamp was a sufficiently dictatorial and domineering man of war as General Baltic. Charles Fawcett and May Whitty infused that travesty of earnestness into the characters of George and Sabina Medway when they found themselves blessed with a double set of parents that is the very essence of farcical comedy. One of the best-played parts was that of Nod Steddum, which was filled by S. Barraclough with a lightness and effervescence that was refreshing. Ruth Rutland did not shine as Mrs. Medway. Georgie Esmond was a nice and natural Ada Baltic, and Emily Dowton was excellent as the voluble Mrs. Pannall. During the run of the piece Lilian Millward played May Whitty's part.

15th. ST. ANDREW'S HALL, Newman Street.—Henry Arthur Jones gave a lecture on "Play-making, with some Thoughts on Plot, Design, and Construction in the Modern English Drama."

16th. TOOLE'S.—*Summer Clouds*, by Neville Doone, was quite as delicate a piece of work as the author generally gives us, and is poetically written save in one respect—the repulsiveness engendered by the means which the discarded lover uses to avenge himself. Harry Temple, the pupil of a dear old vicar, the Rev. Philip Marston, falls in love with the clergyman's daughter Mary. All is happiness, when Sir Richard Rigby, whom Mary has refused, throws a bombshell into the felicitous little camp by announcing that Harry's father had been hanged for murder, and then, as suddenly relenting, produces the dying confession of a servant who admits that he committed the crime for which an innocent man was executed. Herbert Basing as the clergyman, Philip Cunningham as Harry Temple, and Eugenie Vernie as Mary could scarcely be improved upon. C. F. Caravoglia was a little too "intense" as the baronet. Henry Bayntun afterwards played P. Cunningham's part.

16th. SADLER'S WELLS.—Revival of Andrew Halliday's *Rebecca the Jewess*. Violet Temple, Rebecca; Edward Chester, Wilfrid of Ivanhoe; Nellie King, Ulrica.

16th. PARKHURST, Holloway.—*Back in Five Minutes*. One-act comedietta by H. T. Johnstone, later played at the Strand.

18th. NEW OLYMPIC *matinée*.—*A Yorkshire Lass*. Wilton Jones's new play was "reminiscent." Legitimate drama, melodrama, modern comedy, each and all had apparently suggested the incidents and situations of which the author made use, but country audiences will almost certainly approve the wealth of sensation submitted to them. Jack Selwyn is a spoilt, impetuous youth, who, having fallen desperately in love with Faith Oxtoby, the good genius of the village in which she lives, must marry her. The obstacle in the way is that she is already engaged (without absolutely caring for him) to Stephen Milsom, a rather wild fisherman, whom she has reformed. Captain Stewart Digby, Jack's cousin and next heir to General Selwyn's property, quickly removes the obstacle by falsely swearing that Milsom fired the shot which killed Faith's father, and so the innocent man is condemned to five years' penal servitude. Digby encourages the marriage, because he knows that the General will never forgive the *mésalliance*. After some months of married life, Jack has beggared himself by gambling. He has concealed his union from his father. Faith loses all trust in him, and says she will leave him, and he enlists. He goes to the Crimea, where Faith has gone as a hospital nurse, and is accused of being a Russian spy, the suspicion having been brought about by Elise de Mornay, Digby's mistress. Husband and wife meet, Jack takes upon himself the charge, and an attack being made upon the enemy, the General, who has just recognised his son in the uniform of a private in the Guards, allows him to go and seek death on the battlefield rather than the disgraceful one he should suffer. Jack is supposed to be killed; the General sees his little grandson, John Selwyn, junior, and offers with no effect to adopt him if the mother will resign all claim to him; and Digby's schemes appear to be prospering, when Elise, out of revenge for his bad treatment of her, exposes his entire villainy, and Jack arrives, broken down and ill, after long confinement in a Russian prison. Through Faith's persistent efforts, aided by Kate Grantley, Milsom's innocence is proved. There are anachronisms and glaring inconsistencies, such as Faith, though in extreme poverty, being able to keep a manservant and maid, Dick Blosser and Patty, the "low" comedy characters, which were well played.

The great blot on the play is allowing the interest which is aroused in Stephen Milsom in the first act to completely die out. It is a character which, well played as it was by F. H. Macklin, might have been developed into a really fine part. R. S. Boleyn deserved the greatest praise for the unconventional manner in which he played the villain, and Arthur Bouchier showed marked improvement on any of his previous efforts. Gertrude Warden, with an excellent broken French accent, gave a vivid rendering of a thoroughly vicious adventuress. H. Sparling was genuinely boyish as a happy-go-lucky young subaltern, and Gwendolyn Floyd was charmingly fresh and natural. Mary Eastlake, who had a tremendous reception, maintained her reputation with the public, and in some of her situations exhibited increased artistic capabilities.

18th. GLOBE (revival).—*The Parvenu*, original three-act comedy by G. W. Godfrey. The production of this play at the Court, April, 1882, changed the fortunes of the theatre, which had up to that time been somewhat disastrous to the then director, John Clayton. The story was said to resemble in motive *Ours, Caste, New Men and Old Acres*, and plays of this class; so it did to a certain extent, but differed from them in that the self-made man, who believed in the power of money, came out as the best character at the close, and proved himself capable of the most generous self-denial. Mr. Ledger, "the Parvenu," of Pagnett Royal, has for a neighbour Sir Fulke Pettigrew, of the Warren, an aristocrat who has ruined himself by horse-racing, etc., and whose estates are heavily mortgaged to the plebeian millionaire. Sir Fulke has but one child, Gwendolen, and he and his proud match-making wife have led the "Parvenu" to suppose that she will marry him. She has, however, become attached to Claude Glynne, a poor artist. Lady Pettigrew has fallen into the error that the young fellow is only masquerading, and that he is really the Earl of Clydesdale, and therefore encourages his attentions. When she discovers her mistake, she is furious, forbids him the house, and poor Gwendolen is induced to say she will marry Mr. Ledger when she learns from her father that her refusal will bring ruin on the family. She has a firm friend in Mary Ledger, who works upon her father's feelings most effectually. He is, though vulgar and ostentatious, a gentleman at heart, and a kindly one; and when his suspicions are confirmed that Gwendolen does care for some one else, and not for him, he not only gives her up, but presents her with the mortgage deeds on her father's property as a wedding dowry. The other love-making consists in the wooing

of saucy, good-hearted Mary Ledger by the Hon. Charles Tracey, a sprig of nobility, not too clever and therefore intended for the Church, but whose tastes are decidedly horsey. The performance was an excellent one. Harry Paulton, who has hitherto gained a reputation as a quaint comedian, exhibited an unexpected vein of pathos and the possession of infinitely greater power than he had been credited with. He was the typical ostentatious *parvenu*, but at the same time a feeling, generous human being. Ian Robertson's make-up as Sir Fulke Pettigrew was good, quite that of an aristocrat who had spent most of his time on the turf, and his demeanour that of one who had not lost the manners of a gentleman, though he had associated with shady characters. Charles Sugden (Hon. Charles Tracey) also realised that, though his family intended him for the Church, natural instinct had led him to the enjoyment of sport, and was genial and easy; I thought if he had not appeared quite so clever, it would have added zest to the part. William Herbert as Claude Glynne was one of nature's gentlemen, straightforward and manly, and made love well. Fanny Coleman as Lady Pettigrew just let sufficient of her humble origin be seen while affecting the grand manners of a lady of noble descent. Lucy Buckstone as Gwendolen Pettigrew was as sweet and tender an English girl as one could wish for, and Laura Linden was a charmingly outspoken, loving, and roguish Mary Ledger. The scene which is laid in "No Man's Land" was a beautiful woodland set. The revival was a fair success.

20th. TERRY'S *matinée*.—*The Roundhead*, romantic drama in three acts by Bernard F. Bussy and W. T. Blackmore. The authors would have done far more wisely had they made of it a play in one act instead of spinning it out to three, by long-winded soliloquies and dreary speeches, which wearied their audience and destroyed the interest. An oldish Roundhead marries a young wife, and they both imagine that neither loves the other. Her cousin, a Cavalier, takes refuge in their house, and requites his host's kindness by endeavouring to induce the woman to elope with him. The husband, to make things comfortable for them, attempts to commit suicide, but fails. Wife and husband discover they are all in all to each other, and the Royalist cousin is shot down by Parliamentary troops. The characters were as unlike human creatures as possible; the only natural ones were a soubrette and serving man, well played by Lilian Millward and Welton Dale. Edward O'Neill was a spirited Captain Glynne; Edith Jordan was gentle, but not strong enough for the wife;

H. A. Saintsbury had power, but was too melodramatic—his death fall was clever and startling. *The Roundhead* was preceded by *Richard's Play*, produced at the Ladbroke Hall in January, a neat, effective, and pretty little piece, turning on the love of Sylvia Deloraine (Madeline Rowsell) for Richard Maitland (Edwin Gilbert), a poet, who, with his sister Prudence (Mrs. Conyers d'Arcy), has given the girl shelter. When he finds that she is an heiress, he conceals his affection and points out to her that it is her duty to take up her new position in life. Admiral Sandilands (Cecil Thornbury), her uncle, has come to fetch her away; but, seeing how nobly Richard is behaving, he relents, and gives his consent to the lovers' union. The title is taken from the fact that Richard Maitland has written a play, which is eventually accepted by Rich, the manager. Miss Rowsell was good, but a little amateurish; and Cecil Thornbury was excellent.

23rd. Dramatic Sick Fund.—The thirty-fifth annual banquet, held at the Hotel Metropole, H. Beerbohm Tree in the chair. Justin Mc'Carthy, M.P., Sydney Grundy, Joseph Knight, and Comyns Carr principal speakers.

23rd. VAUDEVILLE *matinée*.—*Rosmersholm*, drama in four acts by Henrik Ibsen, translated by Charles Archer. Those of the audience who could honestly say that they fathomed the motives which induced the extraordinary conduct of Pastor Rosmer and Rebecca West must have been of no ordinary capacity; even a close study of Ibsen could hardly have enlightened them. Here is a woman, basely born, who, through being allowed to run wild and read all sorts of books, has become a Free-thinker and an "Emancipist." She determines to win over the man even whilst he is married. She winds herself into the affections of his wife Beata, and eventually persuades the poor half-crazed creature that she (Beata) is not a fit mate for her husband, and so to liberate him she drowns herself in the mill-race. Then Rebecca and Pastor Rosmer live under the same roof in a state of purely platonic attachment, she having so worked upon him by her teachings that from an earnest Christian and a Conservative in politics he becomes an Atheist and Socialist. Beata's brother, Rector Kroll, lets him know what the world thinks of him and of the connection with Rebecca, and so Rosmer asks her to become his wife. She, now that all that she has been striving for is within her attainment, at the same time that she confesses to a burning passion and desire for him, refuses, her explanation being that association with him has ennobled her and upset all her previous notions. Rosmer has recanted, he once more follows his original

religious and political opinions, but he can no longer believe in Rebecca, or that she loves him. She has confessed that she was indirectly the cause of Beata's death. His faith in Rebecca's love can only be restored by her proving it after the same manner that his late wife did. Rebecca consents, she will drown herself, and he, to prove his devotion to her, dies with her, the old servant, Madame Helseth, watching them as they cast themselves into the fatal mill-race, and the curtain falling upon her words, "The dead wife has taken them." To thoroughly invest two such characters with a reality, the very highest art is requisite. Granted that F. R. Benson and Florence Farr did much with them, the one was too weak, the other was wanting in that burning passion that would consume every obstacle to its gratification. Charles Hudson, the awakened illusionist, ruined by a long course of dissipation, a little overacted at first, but did most justice to the best-drawn character in the play. Athol Forde was the embodiment of a determined and outspoken man; and J. Wheatman represented naturally a self-made, shrewd leader of the people in the editor of a newspaper. May Protheroe was consistent and artistic as Madame Helseth.

24th. *We Two*, adaptation by R. Annandale of *Unter Vier Augern*, was to have been produced at the Vaudeville on this date, but, in consequence of an injunction obtained by Silvain Mayer, he having claimed the English rights, the piece was taken out of the bill. Messrs. Bloch and Brellin, who held the English rights, later instructed Mr. Mayer to give way.

25th. LYCEUM.—"The Story of Swordsmanship." Some fourteen years ago Mr. Egerton Castle was so impressed with the admirable fencing of Mr. Irving as Hamlet, that the spectator determined to acquire the art himself. Not only has Mr. Castle become one of its most skilful exponents, but he has devoted much time and research to its history, and the result was given us on Wednesday afternoon, Feb. 25th, on the stage of the Lyceum (kindly lent by Mr. Irving). We heard a most interesting paper read by Mr. Castle, entitled "The Story of Swordsmanship, specially considered in connection with the Rise and Decline of Duelling." Would that there were space available to enlarge on the merits of the discourse, for, considering its limits, it was most comprehensive, and quoted the best authorities on the subject! The various weapons in the shape of swords, daggers, rapiers, and foils, and their special uses, were illustrated in the most finished and masterly manner by Mr. Egerton Castle, Captain A. Hutton, Dr. Mount Biggs, Sir Frederick and Mr. Walter

Pollock, Professor Vital de Bailly, and Maitre-d'armes Philippe Bourgeois, all good men and true, the two latter specially well versed in *l'escrime*. Mr. Egerton Castle repeated his lecture on March 20th at the Lyceum, by the invitation of Mr. Henry Irving, at which H.R.H. the Prince of Wales was present.

25th. CRITERION (*revivals*).—*Sowing and Reaping*, two-act comedy by C. Vernon, and *Trying it On*, farce by William Brough.

26th. ST. JAMES'S.—*The Idler*, four-act play by C. Haddon Chambers. After a prosperous run of about three months in New York, where it was produced at the Lyceum Nov. 11th, 1890, Mr. Haddon Chambers's play gained a complete success on its production here. The author has the happy faculty of fixing the attention of his audience by the interest it is compelled to take in the fortunes of his characters, and even though the comedy scenes were not quite original, and the main feature of the last act was a little hackneyed, every one regretted when the curtain fell. If Mr. Chambers could write the lighter parts of his play as ably as he does the more earnest portion, it would be quoted as one of the best that has been seen for years. As it is it ranks very high in dramatic work, and maintains his reputation. Mark Cross, "the Idler," illustrates the manner in which a man may wreck his life by giving way to the gratification of his passions. As a younger man he has married beneath him; his wife betrays him, and he leaves her, and yet, though still married, he allows himself to fall in love with a young girl. He has, however, the moral courage to fly, goes to America, leads a wild life among the miners, and there makes the acquaintance of "Gentleman Jack." After a time he hears that his wife is dead; he hastens home to win the girl he has loved, and finds her married, and happily, to Sir John Harding. The husband of his former love is no other than "Gentleman Jack"; his youth has been tempestuous, and he has carefully concealed it from Lady Harding. She is of course ignorant that in a drunken bout he has fired his pistol, that his shot has killed a fellow-miner, and that, fearing the consequences, he fled. Cross knows that Simeon Strong has sworn to hunt down the slayer of his dead brother, that he is now in England, and Cross tells this to Harding. Presently Simeon Strong calls at the Hardings', and recognising the baronet at once, proceeds to lay plans for his punishment. Cross sees his opportunity; his lawless passion for Lady Harding masters him; he determines that it shall be gratified. He can do almost anything with Simeon, for he owes Cross a deep debt of gratitude for having

saved his life. Cross promises Lady Harding that if she will come to his chambers and respond to his advances he will save her husband. Loving Sir John as she does, she consents, the dropping of her bouquet being the arranged signal (reminiscent of *All that Glitters*). In a most ably written scene between the two men, Cross at length induces Simeon to forego his vengeance, and obtains from him a letter to that effect. Lady Harding keeps tryst, and Cross tries to enforce her portion of the contract, but she, strong and pure, combats him at first by implying that he never can have intended more than to frighten her almost in jest; but when she sees he is determined, her womanly appeal to the latent good that is in him conquers, and he is allowing her to depart when Sir John appears. He discovers that his wife has been at the chambers—for there she has left her fan—he remembers that Cross has been a former lover of hers, and he puts the vilest construction on her visit, and brands her as all that is infamous. The last act comes again in the chambers. Sir John demands a duel then and there, without witnesses even. Simeon Strong prevents this, he stands between the two men, and then Lady Harding convinces her husband of her purity and leads him away repentant. Mark Cross, despairing and disgusted with life, contemplates suicide; the sight of his mother, between whom and himself there is the deepest affection, moves him: he will not bring more sorrow on her; he puts down the pistol with which he has been toying, and calls to his servant to pack up for a long, long journey; he is going on an exploring expedition—whither will it lead? "God knows"—and so the curtain falls. George Alexander has a complex character to illustrate, that of a man in whom good and evil are constantly at war, the latter prevailing so frequently through his want of control over his passions. For their gratification he becomes a fiend, an animal, but even at their worst stage his good angel will assert itself and save him. The author was most fortunate in securing one who could so ably depict the inner nature of the man, and even more so in having in Marion Terry an actress who was so pure and feminine and true that the beauty of Lady Harding's life and devotion to her husband and the pity for the man who so madly loved her were fully displayed. Herbert Waring supported the cast admirably with his firm grasp of character, and in John Mason, an American actor who made his first appearance in London, we had a gentleman who at once established himself as a leading spirit from his breadth of style and easy yet earnest manliness. His scene with Mr. Alexander was as finely rendered by both as could possibly be done. I have

laid but little stress on the light comedy scenes, for they bear but small relation to the play. They were, however, admirably interpreted. Maude Millett is a spoilt child, but most bewitching in her sauciness and determination to have her own way. Her father, General Merryweather, domineered over by her, is anxious to marry a third time, and is nearly caught by Mrs. Glynn Stanmore, a brilliant coquette and fortune-hunter. Nutcombe Gould and Gertrude Kingston aided the author not a little by their impersonations, and Lady Monckton made a minor rôle important by her artistic skill. The luxury of the mounting of *The Idler* was only equalled by the exquisite taste displayed in all the ladies' costumes. During the run of the piece Miss Granville appeared as Mrs. Glynn Stanmore in the place of Gertrude Kingston.

28th. PRINCESS'S.—*Lady Barter*, original comedy of modern life. Cynics will tell us that Charles Coghlan's play is really what he terms it: a representation of "modern life." It may be so, but how hideous is the picture it presents. A beautiful demon, abandoned, heartless to the very core, sends one noble fellow to his death, wrecks the life of another by destroying his faith in the purity of womanhood, does her best to inculcate her own evil principles into the heart and mind of an innocent ingenuous girl, makes contemptible a magnate in the Church and a general who has bled in his country's cause, and is finally rewarded with an enormous fortune that will enable her to live in luxury and sloth, and strengthen her power to work her wicked will on those with whom she comes in contact. If this be our "modern life," how ashamed we ought to feel of our boasted civilisation; but even if it exist, why should it be paraded before us, and the premium of reward held out to vice? We have the supposed Lady Barter, really Nelly Marshall, a woman with an unenviable past, living in splendour in Park Lane. She has in constant attendance, receiving from them costly presents, Archdeacon Short and General Peters, and she is engaged to be married to Lord Brent, a young nobleman who believes her to be as estimable as she is beautiful. Colonel Pearce arrives from Egypt, where he has seen hot service, and has buried there a comrade, Hugh Chorlton, who has entrusted him with a packet of letters to be delivered to Nelly Marshall. The Colonel knows that Lady Barter is the Nelly, but she persistently denies it and professes to be insulted. When Colonel Pearce discovers that his friend, Lord Brent, is engaged to the woman, he vows that no marriage shall ever take place between them; he has the greater

interest in preventing it in that he loves Lord Brent's sister Mary, a charming girl whom Lady Barter does her best to inoculate with her own vicious ideas. The siren endeavours to make the Colonel believe that she cares for him; failing this, she accuses him to her *fiancé* of having made love to her: but the Colonel is persistent, he will win the battle, and so he persuades Lord Brent to turn eavesdropper, and then the Colonel plays his trump card. He pledges his honour to Lady Barter that Hugh Chorlton left a fortune of £200,000 to Nelly Marshall if she can be found. This is enough for Lady Barter; she owns to her identity, is glad to be rid of poor faithful Lord Brent, and goes off to a ball with her ancient admirers. Mrs. Langtry was dangerously fascinating, it must be admitted, although she did not for a moment conceal the baseness of the character she represented; she has not acted better in anything she has hitherto done. Charles Coghlan was too studied and hesitating, though he had his good moments, particularly in his love scenes with the Hon. Mary Brent, most charmingly played by Helen Forsyth. Lewis Waller's part is not one in which he could shine very much, but he was manly, and simulated his faith and love well. Fred Everill as an oily, bland Churchman and Arthur Stirling as a foolish, love-stricken old warrior did justice to their characters. Some of the dialogue was particularly well written, and from the excellence of the acting one was bound to feel interested to an extent; but the play, as I expected, did not find favour for long, and was withdrawn after some twenty representations.

Lady Barter was preceded on the same evening by a one-act play from the pen of Malcolm Watson, entitled *Rachel's Messenger*, poetically written, but it required delicate treatment. May Gleddin (Hetty Dene) is to be married the next day to Stephen Hedley (T. H. Lechmere), a lawyer who has a hold upon her father. She has given her heart to Bruce Holden (Oscar Adye), and is therefore sacrificing herself. Her lover returns unexpectedly, and is led to believe that May is a willing bride by Rachel Vicary (Amy McNeill), who is in love with him, and he has left in despair, when Rachel learns that it was through saving her father from a felon's dock that Richard Gleddin (E. B. Norman) has fallen into Hedley's clutches. She makes reparation in calling Bruce Holden back. Amy McNeill had a difficult character to play, and was a little too melodramatic in her delineation, which, however, had its good moments. Hetty Dene was a sweet loving girl, and Ethel Hope a charming old lady as Mrs. Gleddin.

28th. LADBROKE HALL.—*Equality Jack*, nautical operetta,

libretto by William Poel, music by W. S. Vinning, Mus. Bac. Oxon. I have known an author go to a popular novel for his inspiration as to one character, but I do not think I have ever before come across a librettist who has endeavoured to lay under contribution the series of a novelist's works. Captain Marryat's delightful stories were thus maltreated. "Midshipman Easy" gave us the hero of "equality" in one Reuben Grubbins, an old country yokel, impressed to serve on board a man-of-war brig; a mischievous middy, Horatio Smallfry, was Gascoigne from the same novel; Ebenezer Bully was a cross between Chucks the aristocratic bo'sun and the swearing chaplain in "Peter Simple"; Dick Short is taken from old Stapleton "Human Natur" in "Jacob Faithful"; Sambo is a wretched travesty of Mesty in "Midshipman Easy"; and Nancy, in her coquettish ways, is evidently suggested by the character of that name in "The Poacher." An incident which is set to one of the most musical numbers, the cutting off of the pigtail, is afforded by "Poor Jack"; but the worst of it is that these characters are all spoilt, and there is no story beyond the fact that Nancy sails in the brig, conceals herself in the cookhouse (from which she is constantly popping out to flirt), masquerades as a sailor-boy, and makes love to Henry Truelove, her Orlando, after the manner of Rosalind, and eventually marries him. Would that the book had in any way approached in excellence the music! This was bright and tuneful, and some of the choruses and part-songs were masterly. Nancy, agreeably played by Rose Mitchell, had some very pretty numbers; Sidney Burt showed himself a musician as Pully; O. B. Clarence was full of fun as Horatio Smallfry; and Cecil Baker was almost as lugubrious a lover as Truelove as is Vanderdecken, whom he seemed to have endeavoured to make up to resemble.

28th. TERRY'S.—Last night of *In Chancery*.

III.

MARCH.

2nd. AVENUE.—*Mademoiselle Cleopatra*, W. Sapte, jun.'s burlesque, did not have a fair chance. There was much in it that was amusing, and the part of Marc Antony was very funnily played by J. J. Dallas. Edith Kenward and Edith Charteris cleverly

burlesqued a music-hall performance as the Sisters Stilton, and Frank Lindo gave a really wonderful imitation, *not* a travesty, of Wilson Barrett as Claudian. The whole was, however, made of no avail through the disfavour with which the performance of Floy Vita, an American actress, who filled the title rôle, was accepted. *Mademoiselle Cleopatra* only ran a week. It was preceded by an original two-act drama, entitled *Changes and Chances*, by an anonymous author, which would have done better if it had been written in one act. The younger of two sisters, Deborah and Rachel Harbinger (Miss Schubert and Beatrice Adair), elopes with one Harry Vernon. She has been engaged to Fred Harrison, but before she returns after a lapse of years happily married and able to assist her family, who have fallen into difficulties, she finds that her former lover has transferred his affection to the more staid Deborah.

2nd. Henry Irving elected member of the Marlborough Club, having been proposed by H.R.H. the Prince of Wales.

3rd. VAUDEVILLE *matinée*.—*Our Angels*. Original drama in three acts by G. H. R. Dabbs and Edward Righton. We are too much given nowadays to believe that every play is written with some special motive, and so it has been stated that *Our Angels* was intended by Dr. Dabbs to illustrate the demoralising effect produced by the abuse of morphia. The play, originally produced at Shanklin under the title of *Our Pal*, in one act, but since then amplified into three with the aid of Edward Righton, does not bear on the face of it much evidence of this. It is simply a well-written melodrama, with a tragic end for the villain, Martin Farquharson (Lewis Waller), who, having long used the drug, eventually takes his own life through its agency. He has killed unfairly in Australia a "pal" of Blinker's (W. H. Vernon), who vows to hunt him down and eventually does so. But before this happens, Farquharson, to remove Percy Fortescue (H. Eversfield), poisons him with morphia, and hopes to put out of the way Rupert Cardwell, M.D. (Ben Webster), who is engaged to Lily Tarbard (Beatrice Lamb), by getting him accused of the murder. The doctor's innocence is proved through the agency of Blinker and Lily, aided by Maud, a bright American girl who is a staunch friend to the doctor and his sweetheart. All the parts were well played, even to the small ones of Sir Beevor Vandyke (Lawrence d'Orsay) and Mr. Tarbard (Ernest Hendrie). W. H. Vernon and Lewis Waller were specially good, and Fanny Brough as Maud played with a depth of pathos that drew tears from her audience, and fairly surprised those who had only hitherto judged

the talented actress as one of our brightest and best light comediennes.

3rd. AVENUE *matinée*.—*Two or One* and *Zephyr*. Miss Loie Fuller gave this *matinée*, and appeared as the principal character in two plays by Mrs. Bernard Wishaw. In the first, a farcical comedietta entitled *Two or One*, as Emmy Campbell, the clever actress simulated a mad Ophelia and other characters, in order to dissuade one Douglas McDougal (cleverly played by G. T. Minshall) from a marriage with her twin sister. In this Miss Fuller sang with great taste. As Zephyrina Winn, the principal character in *Zephyr*, the actress represented a warm-hearted American girl, whose father has suddenly become a millionaire. She comes to England on a visit to an aristocratic family, who snub her on account of her unsophisticated nature, but she finds one friend in a young nobleman, who is lenient to her ignorance of the ways of the big world. Unfortunately his attentions are misconstrued by the girl to whom he is engaged, and a rupture occurs between them, but Zephyr brings them together again. Loie Fuller acted with a natural grace and pathos that won for her admiration, and Georgie Esmond played most charmingly as the ingenuous Lily Everitt. Sylvia Grey displayed quite unexpected talent in the rôle of an Eton boy, and Arthur Forrest was a manly, loyal gentleman as Lord Kyrconnel. Isabel Grey exhibited great tact as a kindly, submissive old maiden lady.

4th. LYRIC.—*Love and Law*, original operetta by Frank Latimer, music by Ivan Caryll, was not as good as some of the first pieces we have seen. It turns on the facility with which divorce cases can be arranged by an accommodating attorney, who has for his chief clerk Miss Justinia Taper (Adelaide Newton), and who employs none but lady clerks. They wear the divided skirt, are supporters of woman's rights, and go on strike. The two clients are Lord and Lady Belgravia (Michael Dwyer and Annie Schuberth), who have each a pleasing number, the gentleman the one commencing "Through daffodils" and the lady "Have pity upon a poor lady's distresses," both of which were so well rendered as to secure encores. Some of the choruses were effective. On this date *La Cigale* was played for the hundred and fiftieth time, and one of the most tasteful souvenirs of the opera was presented to every member of the audience. The souvenir contained beautifully executed pictures of the principal characters.

4th. LYCEUM (revival).—*Charles I.* Since its original production, W. G. Wills's most poetical play has been several times

revived, and though we must admit that the author has drawn a picture of the martyr king more favourable to his character than history allows, and has most unwarrantably vilified the memory of Cromwell, yet he has given us such a moving and pathetic whole that we forgive and forget the historical inaccuracy in the exquisite enjoyment of the performance. For Henry Irving presents to us in appearance a living reproduction of Vandyke's Charles I., and graces the character with a kingly dignity and a noble melancholy that surpass, in artistic skill and their effect on his audience, anything that he has yet accomplished. Most marvellously did he assume in the first act the lightness of heart displayed in affectionately playing with his children, whilst all the while torn with the cares of state, and yet so unselfishly concealing his anxieties from his dear ones. Again, in his reproach to his Judas-like betrayer, Moray, the love of the King was so perfectly blended with the bitter sense of the ingratitude of the friend whom he had so favoured; and in the parting scene with his queen and children the sublimity of pathos was reached. Ellen Terry was not one whit behind Henry Irving in general delicacy and refinement of treatment. She was truly a worthy consort for such a king, and the most comforting of wives to such a man. Her opportunity really comes only in the last act, when she sues to Cromwell for her husband's life; but her duty as a queen and mother to the future ruler of England was as perfectly conveyed. T. N. Wenman played Cromwell with a rugged strength characteristic of the man, and yet showed us that his love for his daughter Elizabeth was the one soft spot in his otherwise iron nature. W. Terriss could have improved his Lord Moray by appearing less saturnine. Henry Howe was once more a faithful, dignified Lord Huntley; and Minnie Terry was a charming Princess Elizabeth. The play was, as usual at the Lyceum, magnificently staged; and Mr. Irving's appearance in his suit of steel armour will not soon be forgotten. There was one thing that struck me as strange, and that was, as Ellen Terry did not in the least affect the accent or mode of speaking of a foreigner, why Mr. Irving should have overlooked and allowed to remain Huntley's words in which he refers to the Queen's "pretty broken" language.

4th. COVENT GARDEN.—Augustus Harris's fancy dress ball.

5th. TERRY'S.—*Culprits*. Arthur Law must be credited with remarkable ingenuity in the entanglement of all his characters. This forms the entire merit of his play, however, for the dialogue does not "bristle with repartee" or "charm with epigram." The

principal character, Major Rackshaw (Edward Terry), has been married before and has a daughter living, Mary Seymour (Eleanore Leyshon), who has been led to believe that he is her uncle, but of none of these facts has he informed Mrs. Rackshaw (Susie Vaughan). Lady Pendlecoop (Sophie Larkin) had also passed herself off as a spinster when she married Sir Joseph Pendlecoop (Fred Kaye), though she was a widow with one son. Imagine her horror when he turns up as a young artist, Philip Ashton! (A. Kendrick). The Major is in a fright when he meets the Rev. Oriel Fanlight (Walter Everard), for he is the parson that married him to his first wife, who he had imagined had "gone down with all hands"; but poor Rackshaw's situation is even more deplorable when he fancies that in the Countess de Loreauzane (Alice Yorke) he recognises his first wife. Then Ashton and Edward Pendlecoop (H. V. Esmond) and Mary Seymour and Gwendoline Fanlight (Eva Moore) are madly jealous of each other respectively, so it can be seen that ludicrous complications arise. The key to the riddle is the fact that Rackshaw's first wife was a twin sister of the Countess, and mutual explanation and confession all round sets matters straight. Was there ever "confusion worse confounded," when half a dozen words on the part of the Major and Lady Pendlecoop would have made matters clear at once? I think Mr. Terry must have been tempted to produce this play on account of the ludicrous perplexity and terror that Major Rackshaw suffers, but, though amusing, he has played far better characters, and his Irish brogue was occasionally forgotten. All in the cast exerted themselves to the utmost, and did everything that was possible to raise merriment, but even the clever people engaged were not altogether successful. A. Kendrick, a new-comer to the London stage, showed much promise in a very thankless part.

5th. Mr. Lacy, son of the veteran Walter Lacy, appeared at only half a dozen hours' notice as the Marquis of Huntley in the place of Mr. Henry Howe in *Charles I.*

5th. Meeting of the Royal General Theatrical Fund, Thomas Swinbourne, honorary treasurer, in the chair. Robert Courtneidge and Charles Dodsworth elected directors of the fund.

6th. The Savoy company, under the management of R. D'Oyly Carte, appeared in *The Gondoliers* before her Majesty the Queen and Court at Windsor Castle. The performance took place in the Waterloo Chamber. Stage and proscenium were erected. The actors and actresses and rest of the company were afterwards entertained in the Vandyke room.

7th. GARRICK.—*Lady Bountiful*.

"My masters, will you hear a simple tale?
 No war, no lust, not a commandment broke
 By sir or madam, but a history
 To make a rhyme to speed a young maid's hour."

Act I.—"Aunt Anne speaks her mind." Peele Lydgate. A Morning Room at Fauncourt. Act II.—"Dennis sets foot in a new world." The Hyde Park Riding Academy, Knightsbridge, three months after. Act III.—"Margaret prepares for her voyage." London eighteen months after. Act IV.—"Camilla goes to the altar." St. Eanswythe Lydgate Old Church five years after.

There is a tendency to hero-worship which is growing apace with Londoners, indeed, I might say, with Englishmen generally. Once let them be convinced in their own minds that a prominent individual has done something great or good, or, in some cases, let him be only sufficiently talked about, they set him on a pedestal, and seem to imagine that everything he does from that time forward must be worthy of praise. Actors and dramatic authors have of late shared in this worship, and A. W. Pinero is evidently one of those whose work *must* be taken as good. On no other principle can I account for the enthusiastic reception accorded to his latest play, *Lady Bountiful*, at the Garrick on its initial production, and this reception was shared by the principal actor and actress, who were not by any means seen to the best advantage so far as the delineation of their respective characters was concerned. Mr. Pinero describes his play as original; on the programme he acknowledges "the relationship" of one of the characters (Roderick Heron) to the well-known family of the Skimpoles. Roderick Heron is Harold Skimpole exaggerated in his selfishness and utter want of principle or anything approaching to honour. Act III., where "Margaret prepares for her voyage," is obviously suggested by David Copperfield's child-wife and Agnes; the resigning of Camilla's hand by Sir Richard Philliter is closely allied to the incident in which Esther Summerson, her guardian, and Allan Woodcourt figure as to the marriage; and though it may be only a coincidence, we have in "Night and Morning" a young fellow who has been brought up to no profession very wisely, I think, turning his only available talent to account and engaging himself as rough rider. All this would not matter, perhaps, if the author could have made the conduct of Camilla and Dennis Heron comprehensible to us, or their characters even sympathetic, but here we have a girl who is supposed to be eating her heart out for her cousin, treating him with almost brutal disdain and contempt, because he, ignorant that he is not wealthy, has enjoyed himself, after the fashion of his class, in field sports; and, although he has discovered that he

loves Camilla, quixotically he marries a woman that he does not care for, simply because he has ascertained what it was never intended he should know: that the woman loves him. Then the manner in which Mr. Pinero brings about the two principal situations of his play is so hackneyed and conventional—by means of the delivery of two letters to Dennis, neither of which, except for the exigencies of the author, should have reached Dennis's hands at all, and in the natural course of things would not have done so. I am so great an admirer of Mr. Pinero, that I am sorry any play of his should afford one the opportunity to complain of it, but it must be remembered that the better the work an author has done in the past, the greater are the things that are expected of him in the future. The lines quoted at the head of this notice rightly describe the play; it is "a simple tale," and one of its characters, John Veale, the horse-dealer, is more simple than we generally give gentlemen of his profession credit for. At Fauncourt Camilla Brent, a young beauty, reigns supreme; she is the Lady Bountiful to the poor, and she supplies lavishly the repeated demands of her selfish spendthrift uncle, Roderick Heron. He and his son Dennis live under Camilla's roof, the latter supposing that his father is wealthy. Miss Brent thinks it time that he should be undeceived, and in doing this and referring to his position Camilla taunts him, without any mincing of the matter, on the useless life he leads. Dennis is shocked at what he hears, leaves Fauncourt, and goes to London to try and earn his living. Nothing comes in his way till he is offered the post of riding-master by John Veale, a horse-dealer of whom he had formerly bought hunters. Margaret Veale is educated above her station; she objects to those with whom she has to mix. Dennis treats her as a lady, and so she falls in love with him. Taxed with this by her mother, she denies it, but, though living under the same roof with her, Margaret writes to her mother and acknowledges her love for Dennis. It is so arranged by the author that Dennis reads the letter and considers it his duty to respond to her affection, and so when Camilla and his family, who have found out his hiding-place, come to bring him home, he announces his coming marriage with Margaret, and Camilla is disgusted at the thought of the *mésalliance*. John Veale has been taken in by the specious old rogue Roderick Heron, has become security for him, and is naturally sold up; so Dennis Heron in the next act manages to set up as a livery stable keeper and support his wife, her parents, and his father. Margaret is an eight weeks' mother, and comes downstairs for the first time. Camilla has got

over her disdain and holds forth the olive branch, is kind and sisterly to the invalid, who then confides to her that she had been jealous of her once, as she had discovered that Dennis had been attached to Camilla. Margaret evidently feels that she will not live long, and so she entrusts Camilla with a letter to be given to Dennis in the event of her own death stating that it is her wish that they should come together again; and then, whilst Dennis is cheerily prattling to his little one in the cradle, the mother calmly and peacefully passes away to the land of shadows. This is one of the most beautifully written scenes that has ever moved an audience. Dennis emigrates to America with the Veales, his little child and father, and we hear nothing further of them save that the former are happy, and that Roderick Heron's plausibility has done him good service, and that he is a leader of the mining speculating fraternity. Having prospered during five years, Dennis returns to England, and his steps bring him to Lydgate Old Church. It is decked for a coming marriage. Camilla comes there to view the preparations. She has at length rewarded the persistent attentions of middle-aged Sir Richard Philliter, who has known her from a child and has long wished to make her his wife. When in the earlier stages of the play he had proposed to her (and been refused) he had done so by means of a particular passage in Horace, which he had pointed out to Camilla. She has kept the book, and now returns it to him. In opening it the letter written by Margaret drops out unperceived. When they are gone this letter is handed to Dennis. He reads his late wife's wishes, and so when Camilla returns in search of the missing letter he proposes to her. It is too late; she is to be married the next morning to Sir Richard. And then we see this next morning, again in the church, and all the wedding guests assembled, and the clergyman just about to commence the ceremony, when Camilla's eyes rest on the sad hopeless figure of her lover. She rushes from the altar rails and leans against the font—a moment's pause—and Sir Richard announces, "There will be no marriage to-day, I think I know," and the curtain falls. It may be mentioned, *en passant*, that the beauty of the last act was considerably marred by its being played almost in darkness. In all this my sympathies were not aroused for Dennis, though Forbes-Robertson played admirably, nor for Kate Rorke, partly because her character is unsympathetically drawn, and partly because this usually clever actress made her reading of the character objectionable by concealing its gentler side, and only showing us its pride and pettishness and want of true nobility. Mr. Hare was speciously genial, but not sufficiently

so ; his innate selfishness and want of principle were too apparent. The really interesting characters were Mr. and Mrs. Veale, naturally drawn and naturally acted, and deserving a better fate than was meted out to them when they were *en evidence*. To poor Margaret one's heart went out ; one could understand her admiration and love for the handsome young fellow who could and did treat her as one of his own rank, and the whole scene in which she is the most prominent figure as the dying wife was exquisitely rendered by Marie Linden. John Byron (son of the Henry J. Byron) and Gilbert Hare evidently inherit their respective fathers' talents, and made a most favourable impression on their first London appearances. Miss Webster (granddaughter of Benjamin Webster) made the hit of the evening, I think, as Amelia, an ingenuous little cockney servant, that she played to the life. R. Cathcart and Caroline Elton made much of the small parts of an antiquarian parish clerk and a voluble, cheery pew-opener, and little Beatrice Ferrar was very amusing as a violin-playing, fanciful young lady. All the stage pictures were realistic to a degree, and two of them, Fauncourt and the interior of the old church, extremely beautiful.

7th. NEW OLYMPIC *matinée*.—*Ben-my-Chree*. *Ben-my-Chree*, the powerful play founded by Wilson Barrett and Hall Caine on the latter's novel of "The Deemster," was revived. It was originally produced at the Princess's on May 17th, 1888, and is a story of the Isle of Man of many years ago. Many of the original cast were in the revival, but they assumed new characters. Wilson Barrett was, of course, again the hero (Dan Mylrea), and played with his usual power. Winifred Emery succeeded Miss Eastlake as Mona Mylrea. She was a very tender representative of the part, but was scarcely strong enough for such a character. Austin Melford quite equalled in dignity and pathos poor Maclean, the original, as Gilchrist Mylrea. Cooper Cliffe scored as the impulsive Ewan Mylrea, and George Barrett brightened the scenes as the faithful Davy Foyle with his mingled pathos and humour. Of others that deserve favourable mention were W. A. Elliott (Thorkell Mylrea, the Deemster), T. W. Percyval (Mr. Harcourt, the Governor), Horace Hodges in the small part of Horning Beg, Lillie Belmore (Kitty), and Harrietta Polini (Liza Teare). The play is a melancholy one ; but it possesses much interest, and is curious from its illustration of the laws that prevailed in the Isle of Man in times gone by.

9th. LADBROKE HALL.—*La Belle Clarisse*, drama in a two-act prologue and four acts. Author unannounced. The title rôle

was played by Madame Rita Carlyle, a handsome American lady possessing considerable dramatic power, but which was wasted on a part in which she has to represent a woman who, having been betrayed, vows vengeance and accomplishes it by the assumption of a villainous character. The drama itself was highly sensational, and what used to be known as of the "transpontine order."

9th. PAVILION.—*Capital and Labour*, four-act drama by W. J. Patmore and A. B. Moss. First time in London.

9th. NOVELTY.—*Love and Art*, by Alfred A. Wilmot. This comedietta, which had been seen last year at the Lyric Hall, Hammersmith, dealt with the uneven course of the true loves of Ethel Ferndale (Georgie Harris) and Lester Durnstead (H. B. Clair); of Mrs. Lestrangle (M. Denzil) and Sir Pompos Penyrgrin (J. G. Wilton), the imbroglio being complicated by Smartly (a servant, well played by Marie Brian). Of course the final explanations result satisfactorily for all parties, and the working out of the plot, if somewhat strained, led one to hope for better and more careful work from the same pen. At the same time, it must be conceded that, with the exception of Marie Brian, the representatives were not all that could be desired.

10th. ST. GEORGE'S HALL.—*Madge*, comedy sketch by Florence Wade and H. Austin, the authors as Madge Arbuthnot and Harry Mervin; H. A. Saintsbury, Perry Parker; Cissy Wade, Abigail.

10th. OPERA COMIQUE.—*Crime and Christening*. Richard Henry's farce proved a merry little trifle that passed away pleasantly the few minutes that must elapse between the opening of the house and the commencement of the burlesque. Prowle is a myrmidon of the law. He is jealous and zealous—jealous of one Algernon, who is courting the policeman's sister, Lucinda, because he finds a letter addressed to Loo, Mrs. Prowle's Christian name; zealous in his instructions to look after two notorious criminals. But he sinks the officer for the moment in the father in preparation for the christening of his infant son and heir, Charles Vincent Howard Munro Bradford Prowle. He is recalled to a sense of duty by the conversation of a male and female, who are taking a little refreshment and interlarding their amatory whisperings with scraps of French, and, satisfied that they are the criminals, he arrests them. His fond hopes of promotion are, however, rudely destroyed by his wife recognising her mother and uncle in the captives, neither of whom Prowle has ever seen. There was plenty of laughter as Prowle (E. Bantock, who reminded one of Buckstone) recalled his early courtship; and

Ethel Blenheim entered into the spirit of the thing as Mrs. Prowle. Katie Seymour was a sprightly Lucinda, and J. Ettinson and Linda Verner were amusing as Gribble and Mrs. Townley.

10th. "Ought Plays to be Sermons?" a paper written by Alfred Paterson, was read by him before the Church and Stage Guild, the writer's opinion being that healthy amusement should be the object aimed at.

12th. CRITERION (revival).—*Nine Points of the Law*, by Tom Taylor. W. Blakeley, Ironside; George Giddens, Rollingstone; Fanny Francis, Mrs. Smiley; Cyril Maude, Cunninghame; Mabel Hardinge, Katie Mapleson; Ella Terriss, Sarah Jane.

13th. ROYALTY.—*Ghosts*. William Archer's translation of Henrik Ibsen's play. Unhappy the family which has not one, but several such skeletons in its cupboard, as the Alvings possess. We have a widow whose married life was one long misery, linked to a drunkard and a debauchee. He has not even respected his own roof-tree, but from an intrigue with one of his servants Regina is born, and the wife, taking pity on her condition, has her to live in her house; but the girl is vicious to the core, and finding from their relationship that Oswald's attentions can come to nothing, lets us know that she will probably follow in the footsteps of her mother. The son has inherited not only his father's vices, but (as Ibsen shows, though here medical science will tell us it is impossible) a disease which will rob him of his reason, and so he courts death. Pastor Manders is a well-meaning but weak man, whose fetish is "What will the world say?" and Jacob Engstrand is a hypocritical, canting scoundrel who encourages Regina in her downward course. I have only touched lightly on the plot, which in its development is too horrible and too terrible; let those who wish to go into its dreadful details read the play for themselves. And, with all its loathsomeness, there is drawn an awful picture of the consequences of abusing "the joy of life"—Ibsen's theme—but that such a play could ever be produced before a mixed audience is in this country an utter impossibility. As, however, it was the first production at J. T. Grein's "Independent Theatre of London" (Théâtre Libre), I have given the cast and this short notice as a matter of historical record of the "inaugural invitation performance." Mr. Grein called for aid in the shape of membership to support his enterprise, which embraces the production of plays of every country refused by managers and unlicensed by the Lord Chamberlain, but which from their intrinsic and artistic merit he thinks would be valuable acquisitions to the English stage, and tend to elevate the drama.

Esprits forts may go with him in his way of thinking, but English men and women generally will differ from him altogether. In one thing J. T. Grein and Cecil Raleigh, who stage-managed the play showed conspicuous judgment—in the choice of their cast. Mrs. Theodore Wright is to all intents and purposes an amateur now, though the lady had some stage experience in earlier years, and gave us a thoroughly human interpretation of the wretched Mrs. Alving, a Freethinker, with no hope or consolation but in her son, whom she must save from a living death by becoming his murderess. Frank Lindo showed great power as the wretched Oswald. Leonard Outram looked and faithfully depicted the smug parson. Sydney Howard was to the life the oily hypocrite, who concealed every bad passion under the outward semblance of religious feeling; and Edith Kenward came as near perhaps as was possible to the vicious, heartless Regina, although the part should have been played by an actress possessing, if I may use the term, "animal" beauty. Let us hope that Mr. Grein will see his way to give us a healthy play of Ibsen's—for he has written some that we have not yet seen in England—and then we may be able to judge and criticise openly and without reservation his work, and consider whether he is entitled to the exalted position his admirers claim for him.

13th. STEINWAY HALL.—*George Cameron*, sketch by Langdon Mitchell, and *A Joint Household*, sketch by Mrs. Hugh Bell.

14th. COURT.—*The Volcano*. The character of Mrs. Delancey Valentine was one so eminently suited to Mrs. John Wood in Ralph R. Lumley's new farce, and the first act so brilliant, that these combined must have induced the clever manageress of the Court Theatre to suppose that the shortcomings of the latter portions of the play would be forgiven, and that the company generally would be able to work up the situations and render them as amusing as the opening. In this Mrs. Wood was mistaken. All concerned did their very best, but on the fall of the curtain even the plaudits of a generally friendly house were mingled with many sounds of disapproval. The author has hit upon a ludicrous idea, but fails to work it out satisfactorily. Mrs. Delancey Valentine is one of those wonderful women who have been everywhere and done everything. She is engaged by the editor of "The Volcano," a society journal, to interview "Notable Nonentities." Unaware that the Duke of Donoway, a nobleman who is ever indulging in some new fad, is the proprietor, she lays siege to him first. Even the Duke's household is ignorant of his connection with the print, and they are thrown into the utmost state of consternation

by reading therein a libellous paragraph which states that the Duke contemplates an elopement with a celebrated lady. His Grace has himself inserted this communication to give spice to his bantling, little thinking that it will ever be seen by the members of his family. When the paragraph comes under the Duchess's notice, there is naturally a scene. The Duke still wishes to hide the fact of his being the proprietor of "The Volcano" from his belongings, and so he tries to sneak off and to get down to the office to insert an apology and contradiction, but as he is accompanied by Mrs. Delancey Valentine, the Duchess at once believes that the paragraph was correct, and that the two have eloped together. The Duchess pursues them, and eventually runs them down in the office of "The Volcano" in Fleet Street; and here the author contrives, not very lucidly, to bring all his characters together, and the explanation ensues. The Duke is forgiven, Mrs. Delancey Valentine gives her hand to Captain Gurney, and the two young ladies, uninteresting characters, though well played, pair off with the two sprigs of nobility. Mrs. John Wood attacked her character forcibly and bore it out triumphantly to the close, and Mr. Arthur Cecil aided her much by his clever sketch of the pompous, silly old Duke. Weedon Grossmith posed very successfully as a young politician who imagines he can do everything, and that he is the cynosure of all eyes. His feeble singing of "The Wolf" was one of the funniest skits on the amateur musician that have been heard for some time. Brandon Thomas was a well-bred gentleman and a hearty outspoken sailor combined. Allan Aynesworth played naturally, and Fred Cape was quaint and original as Daniel Pultebeck, the editor of "The Volcano." Carlotta Leclercq was quite the *grande dame*, though easily overcome by emotion and subject to hysterics and fainting fits. If Mr. Lumley could have written up and made his last two acts only half as good as his first, he would have written a very amusing play, and perhaps a successful one. It was preceded by *Spring Leaves*, a one-act comedietta adapted from the Dutch by J. T. Grein and C. W. Jarvis, which was not well received.

14th. Chevalier Scovel made his reappearance in *La Cigale* at the Lyric.

15th. Henry Arthur Jones delivered his lecture "How to be rightly amused at the Theatre," in connection with the National Sunday League, at the Shoreditch Town Hall.

16th. Alfred C. Calmour gave a most spirited reading on this night at the Playgoers' Club of a really interesting and most useful paper on "Practical Play-writing and Cost of

Production." He read letters from Sydney Grundy and A. W. Pinero as to their method of work, gave some valuable hints to budding dramatists, and illustrated his meaning by appropriate quotations. There was considerable difference of opinion expressed on Mr. Calmour's estimate as to the cost involved in producing a new play at a *matinée*, the speaker having placed the amount at far too low a figure. His estimate was from £70 to £90, whereas to give a piece a chance of success by engaging an adequate cast it can rarely be done under £120.

16th. The Actors' Association held their meeting at the Lyceum Theatre, F. R. Benson, chairman of the provisional committee, in the chair, when the objects of the association were set forth, the principal of which were the establishment of an agency, the providing means for settling disputes by arbitration, doing its best to check bogus management, and the remedying unsanitary dressing-rooms. Upwards of three hundred and fifty actors and actresses already belong to the association.

16th. SANGER'S THEATRE.—*Driven from Home*. The good old drama was revived by Andrew Melville on his commencing management at this theatre.

16th. SADLER'S WELLS.—*The Gombeen's Gold ; or, The Grasp of Death*. Five-act drama. First time in London.

17th. Henry Irving opened the Whitechapel Fine Art Loan Exhibition, and in his speech referred to the great influence which art exercised on the people.

17th. Windsor Castle.—John Hare and the Garrick company had the honour of appearing before her Majesty in *A Pair of Spectacles*, followed by *A Quiet Rubber*. Lord Kilclare, John Hare ; Charles, Gilbert Hare ; Mr. Sullivan, Charles Groves ; Mary, Miss Webster. In connection with this performance, her Majesty presented John Hare with a scarf pin bearing the Imperial monogram, "V.R.I.," in diamonds, surmounted by the Imperial crown in gold set with diamonds.

18th. VAUDEVILLE.—*Diamond Deane*, play in four acts. This work, by Henry J. W. Dam, a young American journalist, showed great promise, though at the same time it gave one the idea of little experience in stagecraft, and was occasionally rather tedious from the recurrence of the same situation. Yet the theme was an interesting one, and the language scholarly. There was, however, a considerable amount of sermonising ; and prayer on the stage should, to my thinking, however reverentially it may be introduced, be avoided. The motive is to be commended—it teaches that the most debased may be won again to virtue by

kindness, and that before we condemn we should charitably inquire into the antecedents of the erring one, and learn whether the sinner may not be the victim of circumstances. In *Diamond Deane* we have the heroine passing as Miss Young. She has an innocent face and an artless manner. Apparently she is all that is good, but she has been one of the most depraved. This may be accounted for from the fact that she has sprung from the most contaminated stock, has been reared in the surroundings of vice, and has never known the meaning of kindness or Christianity till she comes under the influence of the good angel of her life, the Rev. Thomas Grant. Could she have remained in his household, all would have been well, but the police are harrying her, and so through the clergyman's influence she obtains a situation as companion to a Mrs. Dennison. There, again, she soon finds that to escape a felon's punishment she must fly. As she cannot do this without the means, she impersonates her mistress, whom she resembles, and under the pretence of encouraging the libertine advances of Lord Sheldon she gets from him a considerable sum of money. Their parting is, however, witnessed by Mr. Dennison and his brother; and Mrs. Dennison is accused of being unfaithful to her husband. The assistance of the detective John Murray unravels the plot, if only Miss Young will confess; and this she is induced to do by the earnest appeal of Mr. Grant, who works upon her awakened better self. Rather lamely the culprit is saved from the punishment of the law by betraying those with whom she has been implicated in some flagrant robberies in the past, and the perpetrators of which the authorities are anxious to discover, and Miss Young is for the future to become a daughter to Mr. Grant and his kind-hearted wife, who had learnt to love her as her own child, and to whom she had given the fondest attention in a dangerous illness. Jessie Millward embodied the heroine with a strange fascination and sympathetic strength. Dorothy Dorr, an American lady new to England, should become a favourite with us; her method is good, and she never overstrained effect in picturing the agony of the wrongfully suspected wife. Thomas Thorne was a kindly, guileless clergyman, strong only in his belief that charity may win back to rectitude the apparently lost. Lawrance d'Orsay, J. S. Blythe, and Scott Buist much aided the general excellence of the cast by making their characters human and natural, and not mere stage puppets.

18th. COVENT GARDEN.—Second fancy dress ball.

19th. ALHAMBRA.—A testimonial benefit, with a presentation of an address on vellum to Charles Morton, took place. The

committee were enabled to hand the beneficiare upwards of a thousand pounds, so universally is he esteemed.

19th. NEW OLYMPIC *matinée*.—*Father Buonaparte*. Three-act play by Charles Hudson. This is quite a one-part play. The Abbé Buonaparte (Wilson Barrett) is a typical village priest, venerable, revered, and loved by all his parishioners. He teaches the children, and plays with them, mends their clothes even, has the quaintest names for his little ones, and watches over his flock with the deepest affection. The apple of his eye is Adèle (Winifred Emery), who has been left at his door when a baby. He has reared her, and she is to him a daughter. Contentment and happiness reign in the little hamlet, when General Morivart (Edwin Irwin) arrives, stating that by the Emperor Napoleon's order the Abbé is to be carried *nolens volens* to Paris to be made a bishop. The old Abbé altogether refuses the elevation that his nephew wishes to press upon him, but presently he is made quite miserable, for the Countess d'Osa (Frances Ivor) comes to claim Adèle as the child that she had deserted years before. There is a struggle in Adèle's breast as to whether she shall remain with the one who has been a father to her or go to Paris and mix in all the gaieties of the capital; but the decision is made for her. Dr. Fénélon (Austin Melford) and Suzette, a villager (Alice Cook), prove (to the satisfaction of the author) that she is not the Countess's child, and so Adèle is left with the old Abbé and her lover Stephano (S. Miller Kent, a gentleman who made his first appearance in England and created a favourable impression). Wilson Barrett was seen to much advantage. There was a quiet humour in some of his scenes that was highly diverting, and the pathetic portions were done the most excellent justice to. With the exception of a rustic waiting-maid, capitally played by Lillie Belmore, there is little sympathy or interest commanded in the rest of the characters which Mr. Charles Hudson has introduced. It was not the fault of those who filled them that they became wearisome.

19th. Outbreak of fire at the Grand Theatre, Cardiff. It was quelled in about twelve minutes, but damage to the amount of £150 was done in that time.

20th. Lawrence Barrett, the American actor who was such a favourite with English playgoers at the Lyceum in 1885, died at the Windsor Hotel, New York, after a few days' illness.

21st. COURT.—*A Mutual Mistake*, a merry little play by W. H. Denny, the actor, in which, through a similarity of names, the quarters of a confirmed woman-hater are invaded by a strong-

minded female, whom he imagines to have come relative to his purchase of a yacht, she all the while upbraiding him for his cruel conduct to a wife and children that he does not possess. The trifle was humorously played by Susie Vaughan (Miss Letitia McGilligan), by John Clulow (Owen Smith), and by Charles Rock (John, a servant). On the same evening the amended version of "The Volcano" was submitted to the public. The alterations, particularly in the close of the second act, the curtain falling on little Lord Ratcliffe singing in his tiny voice "The Wolf," and some writing up of the dialogue, made the piece go more briskly than at the first performances.

23rd. COMEDY.—The hundredth performance of *Jane*. Photographic souvenirs of the principals distributed.

23rd. GRAND.—*His Mother*. Dramatic sketch by G. D. Day, a sympathetic little play, in which Mrs. Ernest Clifton played remarkably well as Mrs. Summerfield, a simple old country lady who would efface herself rather than lower her son in the world's estimation by letting it be known that he comes of humble parentage.

23rd. Death of Mrs. Fred Leslie, wife of the celebrated comedian.

23rd. GRAND.—*Judah*, by Henry Arthur Jones, produced. Harold B. Nelson, Judah Llewellyn; Claire Ivanowa, Vashti Dethic; J. F. Grahame, Professor Jopp; Langley Russell, Juxon Prall; J. B. Gordon, Mr. Dethic; Hetty Williams, Lady Eve; Ella Yorke, Sophia Jopp.

24th. TERRY'S *matinée*.—*Our Doctors*. Three-act farcical comedy by Sir Randall H. Roberts and Joseph Mackay. This play scarcely deserved notice but for the excellence of some of the acting. The plot, if any, was almost unintelligible, but it appeared to be intended as a satire on the etiquette of the medical profession, and to show how easily a young artist may pass himself off as a doctor. H. V. Esmond was a merry rattler as Jack Worthington, the artist, and Fred Kaye dry and humorous as Mr. Joshua Morley, Sybil Grey pleasing as Lucy Morley; and Cicely Richards gave us one of her successful portraitures of a servant as Susan.

25th. GLOBE.—*The Bookmaker*. J. W. Pigott's comedy. *The Bookmaker* was revived August of last year when we saw it at the Gaiety, with Nat C. Goodwin as the good-hearted, shrewd *ci-devant* "bookie"; Sir Joseph Trent, who unexpectedly comes into a baronetcy and a fortune, and who so thoroughly befriends Lady Jessie Harborough, and buys a horse at a fabulous price for

her, in order that it may win a race and put thousands into her pocket, thus enabling the man of her choice, Jack Carew, to marry her and clear off, at one and the same time, the liabilities of her father, the Earl of Harborough, and the objectionable attentions of Lord Budleigh. Further, Sir Joseph frees Lord Maidment from the foolish marriage he had contracted when at college with "Polly," the adventuress, by claiming her as the wife who had run away from him when she thought she had secured a greater "catch," and "bookie," like the honest, generous fellow he is, behaves nobly and settles on her a good annuity. I am afraid that there are not many such "pencilers" in the world, but Nat Goodwin, Edward Terry, Arthur Williams, and George Barrett had all of them made such a character possible, and Harry Paulton was, taken altogether, the best of all. Leslie Bell was excellent as Polly. Violet Raye was rather amateurish. Mary Ansell was a winning Sybil Hardwicke; W. Farren, jun., an affable Earl of Harborough, yet not without distinction; and C. Goold very good as Bubbles. J. W. Pigott, the author, who was an efficient Lord Budleigh, was called for at the close of the performance, which was favourably received. On the same evening was played *A Month After Date*, Sylvanus Dauncey's comedy-drama, first done in public Feb. 27th, 1888, at the Reading Theatre. It is a fairly amusing and well-written little piece, turning on the trouble in which Frank Clive is involved through the non-receipt of a letter. He has advanced a considerable sum to his mother, who has been very ill, and she has promised to return it in time to enable him to discharge the bill at the hotel at which he and Mr. Cumber, a cross-grained gentleman, to whom he is general factotum, are staying. Frank has made use of the money which Cumber had given him to square up with. The old gentleman makes himself so disagreeable to Whimple, the landlord, that the latter demands an immediate settlement of his account. Things are thus looking black for Frank, when Rosy, the landlord's daughter, to whom he is engaged, comes to the rescue with the long-delayed letter, and telling a little fib to save her lover, says that he had paid the bill to her, and that she had forgotten to tell her father, whereon Cumber, after the manner of choleric old gentlemen on the stage, immediately settles a handsome sum on Frank, and says that he shall make him his heir. The success of the piece was mainly indebted to A. E. Drinkwater, whose Benjamin Cumber, the hypochondriac, is a well-drawn character, the peculiarities of which the actor brought out to the best advantage. Mary

Ansell played agreeably as Rosy, and C. Goold was a good Whimple.

25th. NOVELTY.—*Gran-a-Aille*, patriotic sketch.

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by reading therein a libellous paragraph which states that the Duke contemplates an elopement with a celebrated lady. His Grace has himself inserted this communication to give spice to his bantling, little thinking that it will ever be seen by the members of his family. When the paragraph comes under the Duchess's notice, there is naturally a scene. The Duke still wishes to hide the fact of his being the proprietor of "The Volcano" from his belongings, and so he tries to sneak off and to get down to the office to insert an apology and contradiction, but as he is accompanied by Mrs. Delancey Valentine, the Duchess at once believes that the paragraph was correct, and that the two have eloped together. The Duchess pursues them, and eventually runs them down in the office of "The Volcano" in Fleet Street; and here the author contrives, not very lucidly, to bring all his characters together, and the explanation ensues. The Duke is forgiven, Mrs. Delancey Valentine gives her hand to Captain Gurney, and the two young ladies, uninteresting characters, though well played, pair off with the two sprigs of nobility. Mrs. John Wood attacked her character forcibly and bore it out triumphantly to the close, and Mr. Arthur Cecil aided her much by his clever sketch of the pompous, silly old Duke. Weedon Grossmith posed very successfully as a young politician who imagines he can do everything, and that he is the cynosure of all eyes. His feeble singing of "The Wolf" was one of the funniest skits on the amateur musician that have been heard for some time. Brandon Thomas was a well-bred gentleman and a hearty outspoken sailor combined. Allan Aynesworth played naturally, and Fred Cape was quaint and original as Daniel Pultebeck, the editor of "The Volcano." Carlotta Leclercq was quite the *grande dame*, though easily overcome by emotion and subject to hysterics and fainting fits. If Mr. Lumley could have written up and made his last two acts only half as good as his first, he would have written a very amusing play, and perhaps a successful one. It was preceded by *Spring Leaves*, a one-act comedietta adapted from the Dutch by J. T. Grein and C. W. Jarvis, which was not well received.

14th. Chevalier Scovel made his reappearance in *La Cigale* at the Lyric.

15th. Henry Arthur Jones delivered his lecture "How to be rightly amused at the Theatre," in connection with the National Sunday League, at the Shoreditch Town Hall.

16th. Alfred C. Calmour gave a most spirited reading on this night at the Playgoers' Club of a really interesting and most useful paper on "Practical Play-writing and Cost of

Production." He read letters from Sydney Grundy and A. W. Pinero as to their method of work, gave some valuable hints to budding dramatists, and illustrated his meaning by appropriate quotations. There was considerable difference of opinion expressed on Mr. Calmour's estimate as to the cost involved in producing a new play at a *matinée*, the speaker having placed the amount at far too low a figure. His estimate was from £70 to £90, whereas to give a piece a chance of success by engaging an adequate cast it can rarely be done under £120.

16th. The Actors' Association held their meeting at the Lyceum Theatre, F. R. Benson, chairman of the provisional committee, in the chair, when the objects of the association were set forth, the principal of which were the establishment of an agency, the providing means for settling disputes by arbitration, doing its best to check bogus management, and the remedying unsanitary dressing-rooms. Upwards of three hundred and fifty actors and actresses already belong to the association.

16th. SANGER'S THEATRE.—*Driven from Home*. The good old drama was revived by Andrew Melville on his commencing management at this theatre.

16th. SADLER'S WELLS.—*The Gombeen's Gold ; or, The Grasp of Death*. Five-act drama. First time in London.

17th. Henry Irving opened the Whitechapel Fine Art Loan Exhibition, and in his speech referred to the great influence which art exercised on the people.

17th. Windsor Castle.—John Hare and the Garrick company had the honour of appearing before her Majesty in *A Pair of Spectacles*, followed by *A Quiet Rubber*. Lord Kilclare, John Hare ; Charles, Gilbert Hare ; Mr. Sullivan, Charles Groves ; Mary, Miss Webster. In connection with this performance, her Majesty presented John Hare with a scarf pin bearing the Imperial monogram, "V.R.I.," in diamonds, surmounted by the Imperial crown in gold set with diamonds.

18th. VAUDEVILLE.—*Diamond Deane*, play in four acts. This work, by Henry J. W. Dam, a young American journalist, showed great promise, though at the same time it gave one the idea of little experience in stagecraft, and was occasionally rather tedious from the recurrence of the same situation. Yet the theme was an interesting one, and the language scholarly. There was, however, a considerable amount of sermonising ; and prayer on the stage should, to my thinking, however reverentially it may be introduced, be avoided. The motive is to be commended—it teaches that the most debased may be won again to virtue by

kindness, and that before we condemn we should charitably inquire into the antecedents of the erring one, and learn whether the sinner may not be the victim of circumstances. In *Diamond Deane* we have the heroine passing as Miss Young. She has an innocent face and an artless manner. Apparently she is all that is good, but she has been one of the most depraved. This may be accounted for from the fact that she has sprung from the most contaminated stock, has been reared in the surroundings of vice, and has never known the meaning of kindness or Christianity till she comes under the influence of the good angel of her life, the Rev. Thomas Grant. Could she have remained in his household, all would have been well, but the police are harrying her, and so through the clergyman's influence she obtains a situation as companion to a Mrs. Dennison. There, again, she soon finds that to escape a felon's punishment she must fly. As she cannot do this without the means, she impersonates her mistress, whom she resembles, and under the pretence of encouraging the libertine advances of Lord Sheldon she gets from him a considerable sum of money. Their parting is, however, witnessed by Mr. Dennison and his brother; and Mrs. Dennison is accused of being unfaithful to her husband. The assistance of the detective John Murray unravels the plot, if only Miss Young will confess; and this she is induced to do by the earnest appeal of Mr. Grant, who works upon her awakened better self. Rather lamely the culprit is saved from the punishment of the law by betraying those with whom she has been implicated in some flagrant robberies in the past, and the perpetrators of which the authorities are anxious to discover, and Miss Young is for the future to become a daughter to Mr. Grant and his kind-hearted wife, who had learnt to love her as her own child, and to whom she had given the fondest attention in a dangerous illness. Jessie Millward embodied the heroine with a strange fascination and sympathetic strength. Dorothy Dorr, an American lady new to England, should become a favourite with us; her method is good, and she never overstrained effect in picturing the agony of the wrongfully suspected wife. Thomas Thorne was a kindly, guileless clergyman, strong only in his belief that charity may win back to rectitude the apparently lost. Lawrance d'Orsay, J. S. Blythe, and Scott Buist much aided the general excellence of the cast by making their characters human and natural, and not mere stage puppets.

18th. COVENT GARDEN.—Second fancy dress ball.

19th. ALHAMBRA.—A testimonial benefit, with a presentation of an address on vellum to Charles Morton, took place. The

committee were enabled to hand the beneficiare upwards of a thousand pounds, so universally is he esteemed.

19th. NEW OLYMPIC *matinée*.—*Father Buonaparte*. Three-act play by Charles Hudson. This is quite a one-part play. The Abbé Buonaparte (Wilson Barrett) is a typical village priest, venerable, revered, and loved by all his parishioners. He teaches the children, and plays with them, mends their clothes even, has the quaintest names for his little ones, and watches over his flock with the deepest affection. The apple of his eye is Adèle (Winifred Emery), who has been left at his door when a baby. He has reared her, and she is to him a daughter. Contentment and happiness reign in the little hamlet, when General Morivart (Edwin Irwin) arrives, stating that by the Emperor Napoleon's order the Abbé is to be carried *volens volens* to Paris to be made a bishop. The old Abbé altogether refuses the elevation that his nephew wishes to press upon him, but presently he is made quite miserable, for the Countess d'Osa (Frances Ivor) comes to claim Adèle as the child that she had deserted years before. There is a struggle in Adèle's breast as to whether she shall remain with the one who has been a father to her or go to Paris and mix in all the gaieties of the capital; but the decision is made for her. Dr. Fénélon (Austin Melford) and Suzette, a villager (Alice Cook), prove (to the satisfaction of the author) that she is not the Countess's child, and so Adèle is left with the old Abbé and her lover Stephano (S. Miller Kent, a gentleman who made his first appearance in England and created a favourable impression). Wilson Barrett was seen to much advantage. There was a quiet humour in some of his scenes that was highly diverting, and the pathetic portions were done the most excellent justice to. With the exception of a rustic waiting-maid, capitally played by Lillie Belmore, there is little sympathy or interest commanded in the rest of the characters which Mr. Charles Hudson has introduced. It was not the fault of those who filled them that they became wearisome.

19th. Outbreak of fire at the Grand Theatre, Cardiff. It was quelled in about twelve minutes, but damage to the amount of £150 was done in that time.

20th. Lawrence Barrett, the American actor who was such a favourite with English playgoers at the Lyceum in 1885, died at the Windsor Hotel, New York, after a few days' illness.

21st. COURT.—*A Mutual Mistake*, a merry little play by W. H. Denny, the actor, in which, through a similarity of names, the quarters of a confirmed woman-hater are invaded by a strong-

minded female, whom he imagines to have come relative to his purchase of a yacht, she all the while upbraiding him for his cruel conduct to a wife and children that he does not possess. The trifle was humorously played by Susie Vaughan (Miss Letitia McGilligan), by John Clulow (Owen Smith), and by Charles Rock (John, a servant). On the same evening the amended version of "The Volcano" was submitted to the public. The alterations, particularly in the close of the second act, the curtain falling on little Lord Ratcliffe singing in his tiny voice "The Wolf," and some writing up of the dialogue, made the piece go more briskly than at the first performances.

23rd. COMEDY.—The hundredth performance of *Jane*. Photographic souvenirs of the principals distributed.

23rd. GRAND.—*His Mother*. Dramatic sketch by G. D. Day, a sympathetic little play, in which Mrs. Ernest Clifton played remarkably well as Mrs. Summerfield, a simple old country lady who would efface herself rather than lower her son in the world's estimation by letting it be known that he comes of humble parentage.

23rd. Death of Mrs. Fred Leslie, wife of the celebrated comedian.

23rd. GRAND.—*Judah*, by Henry Arthur Jones, produced. Harold B. Nelson, Judah Llewellyn; Claire Ivanowa, Vashti Dethic; J. F. Grahame, Professor Jopp; Langley Russell, Juxon Prall; J. B. Gordon, Mr. Dethic; Hetty Williams, Lady Eve; Ella Yorke, Sophia Jopp.

24th. TERRY'S *matinée*.—*Our Doctors*. Three-act farcical comedy by Sir Randall H. Roberts and Joseph Mackay. This play scarcely deserved notice but for the excellence of some of the acting. The plot, if any, was almost unintelligible, but it appeared to be intended as a satire on the etiquette of the medical profession, and to show how easily a young artist may pass himself off as a doctor. H. V. Esmond was a merry rattler as Jack Worthington, the artist, and Fred Kaye dry and humorous as Mr. Joshua Morley, Sybil Grey pleasing as Lucy Morley; and Cicely Richards gave us one of her successful portraitures of a servant as Susan.

25th. GLOBE.—*The Bookmaker*. J. W. Pigott's comedy. *The Bookmaker* was revived August of last year when we saw it at the Gaiety, with Nat C. Goodwin as the good-hearted, shrewd *ci-devant* "bookie"; Sir Joseph Trent, who unexpectedly comes into a baronetcy and a fortune, and who so thoroughly befriends Lady Jessie Harborough, and buys a horse at a fabulous price for

her, in order that it may win a race and put thousands into her pocket, thus enabling the man of her choice, Jack Carew, to marry her and clear off, at one and the same time, the liabilities of her father, the Earl of Harborough, and the objectionable attentions of Lord Budleigh. Further, Sir Joseph frees Lord Maidment from the foolish marriage he had contracted when at college with "Polly," the adventuress, by claiming her as the wife who had run away from him when she thought she had secured a greater "catch," and "bookie," like the honest, generous fellow he is, behaves nobly and settles on her a good annuity. I am afraid that there are not many such "pencilers" in the world, but Nat Goodwin, Edward Terry, Arthur Williams, and George Barrett had all of them made such a character possible, and Harry Paulton was, taken altogether, the best of all. Leslie Bell was excellent as Polly. Violet Raye was rather amateurish. Mary Ansell was a winning Sybil Hardwicke; W. Farren, jun., an affable Earl of Harborough, yet not without distinction; and C. Goold very good as Bubbles. J. W. Pigott, the author, who was an efficient Lord Budleigh, was called for at the close of the performance, which was favourably received. On the same evening was played *A Month After Date*, Sylvanus Dauncey's comedy-drama, first done in public Feb. 27th, 1888, at the Reading Theatre. It is a fairly amusing and well-written little piece, turning on the trouble in which Frank Clive is involved through the non-receipt of a letter. He has advanced a considerable sum to his mother, who has been very ill, and she has promised to return it in time to enable him to discharge the bill at the hotel at which he and Mr. Cumber, a cross-grained gentleman, to whom he is general factotum, are staying. Frank has made use of the money which Cumber had given him to square up with. The old gentleman makes himself so disagreeable to Whimple, the landlord, that the latter demands an immediate settlement of his account. Things are thus looking black for Frank, when Rosy, the landlord's daughter, to whom he is engaged, comes to the rescue with the long-delayed letter, and telling a little fib to save her lover, says that he had paid the bill to her, and that she had forgotten to tell her father, whereon Cumber, after the manner of choleric old gentlemen on the stage, immediately settles a handsome sum on Frank, and says that he shall make him his heir. The success of the piece was mainly indebted to A. E. Drinkwater, whose Benjamin Cumber, the hypochondriac, is a well-drawn character, the peculiarities of which the actor brought out to the best advantage. Mary

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During the run of *The Henrietta*, F. Hamilton-Knight and Bassett Roe severally appeared as Watson Flint.

28th. Saturday afternoon, the new Lyceum Theatre was opened at Ipswich, to replace the old dingy and uncomfortable house in Tacket Street. The site on which the latter was built had been occupied for many years by playhouses, the first of which was originally built in 1736, and opened Nov. 22nd of that year with *Jephtha's Rash Vow*; or, *The Virgin Transformed*. The street was then known as Tankard Street. Here it was that Garrick, under the name of Lyddal, first appeared, as Aboan in *Oroonoko*, and commenced his great career. A second theatre was built, in place of the old one, in 1803, and on its boards almost every actor and actress of note has appeared from that date down to the closing of the theatre, which is now the property of the Salvation Army. A most interesting story may be written of the old days of this house, but space forbids, and so attention must be turned to the new one. This is built in Carr Street, from the designs of Mr. Walter Emden, the well-known architect. Carefully estimating the sum at his command, Mr. Emden very wisely determined that, instead of expending a great portion of it on outside show, he would make the exterior as simple as possible and have a greater amount to lay out on the more valuable interior. The result has been a thoroughly comfortable theatre, with a holding capacity for 1,250. The ornamentation by Messrs. Heighway and Depree is elegant and tasteful, and Messrs. Harker have made ample provisions in the event of an outbreak of fire. The stage is thirty-four feet wide by twenty-four feet deep. A beautiful act-drop, representing "Gainsborough Lane on the Orwell," has been painted by Mr. Wane, the very clever artist; and Mr. Henry Emden, the excellent scene-painter, has provided some £500 worth of scenery. The architect has not forgotten the value of easy exits, of which there are eight, nor the wants of the actors, to whom he has allotted nine well-ventilated and comfortable dressing-rooms. The opening day will ever be a memorable one to those who were present, for they had the opportunity of hearing the veteran Mrs. Keeley deliver the following address, written expressly for her by Mr. Ashby Sterry:—

Mrs. Keeley, first heard speaking outside :

"Thanks, my good man, I ought to know the door;
I've often been upon this stage before!"

And on reaching the stage she said :

"It's very odd! It's strange! Beyond a doubt
In Ipswich I should know my way about!
Perchance I've lost my way! I half suspect

'Tis not the playhouse that I recollect,
Where Garrick first appeared, and where were seen
Blanchard and Bannister, Incledon and Kean,
The house whereat—it seems but yesterday—
I made my first appearance in a play !
You've moved your house ! Yes, it looks very nice ;
I've moved a house myself—just once or twice !

"The house *is* changed—more spacious and more smart—
But *you* are just the same in energy and heart
As when, a girl, I ventured to express
My grateful feelings in a brief address.

"For in the Veteran's welcome do I hear
An echo of your granddad's hearty cheer,
That thrilled the young recruit and made her glow
With ardour six-and-sixty years ago !

"'Twas June the Nineteenth—Eighteen Twenty-four ;
Why, bless my heart, that must have been before
Dear Pickwick to the Great White Horse came down
And made things lively in our good old town,
Or Peter Magnus prosed, or Weller went to search
For Job and found him near St. Clement's Church,
Ere Dickens, my true friend in after-years,
Had lured your laughter and compelled your tear

"Then further back, when baby songs were sung
When I and this good century were young,
The brightest pictures of my childhood's days
Are Ipswich people, Sparrowe's house, and plays,
Where childish reminiscences reveal
A dream of Kemble and of Miss O'Neill.

"And now I heartily enjoy to-day
Dear Mr. Terry's most amusing play.

"You kindly asked me here, but goodness knows,
You did not ask me here to come and prose
With recollections of a bygone age,
Though 'reminiscence' is just now the rage !

"I've shaken Henry Irving by the hand,
And Edmund Kean's I've clasped, so understand
I feel I hither come with mission vast,
A link between the present and the past,
Full of traditions of the ancient rule,
A warm admirer of the modern school.

"I come to wish you in my brief address
Most heartily unqualified success !

"And so with these two lines my mission ends,
The Veteran says good-bye to all her friends ;
Good-bye—but stop ! before we close the scene
We'll sing with heart and voice 'God save the Queen !'"

The address was delivered with all the charm and naïveté of a young actress, combined with ripened experience in elocution, which constant practice had ensured. There was no trembling of the voice, which was powerful and mellow, and every word was heard distinctly, even at the back of the pit and gallery. There was peculiar interest attaching to the event, for Mrs. Keeley was born in Ipswich Nov. 22nd, 1805. She was a Miss Goward, and under that name, at the age of sixteen, first appeared at Yarmouth

as Lucy Bertram (the young actress was originally intended to follow the musical profession), and, after some experience, returned to Ipswich in 1824, and at the close of a four nights' engagement spoke the following lines, written for her by Mrs. Cobbold, her first and lifelong patron and friend, and with whose family Mrs. Keeley has ever been on terms of the closest intimacy :—

“Should I attempt in language to reveal
The force, the tenderness, of all I feel,
The mixed emotions utterance would subdue,
And tears be all that I could give to you.

“Yet something I would say : would fain express
Such thoughts as grateful hearts alone can guess ;
To speak their powers, I feel my own unable !
Allow me then to temper them with fable.

“The new-fledged nightingale, when first she leaves
The thorn on which a parent's bosom heaves,
Her fluttering wing essayed, speeds back to rest,
Trembling and panting, on the well-known nest ;
There cherished, with renewed and strengthened wing
Again she takes her flight and tries to sing ;
Then seeks the skies ; on ether dares to float,
Visits each clime, improves each thrilling note ;
But still returns with gratitude and love
To wake the echoes of her native grove.

“Though not like Philomel's my song be heard,
Can you not fancy me that trembling bird,
Who, having tried my early song and flight,
Seek on the sheltering nest again to light,
To meet those fostering smiles, for ever dear,
And grow in strength from growing kindness here ?

“If through that kindness it be mine to claim,
By persevering wing, the heights of fame,
Should I again to these loved scenes belong,
Matured in mind and perfected in song,
Oh ! with what transport would that song be given
In notes of grateful praise to you and Heaven !

“Hope waves me on, presenting to my view
Such blissful hour ; till then, adieu ! adieu ! ”

Returning to the opening of the Ipswich Lyceum Theatre, Mr. Terry's company gave the first performance in the house, and appeared in Pinero's farcical comedy *In Chancery*, which was well received. Mr. Terry spoke a few happy words, and Mrs. Keeley led off the singing of the National Anthem, with which the proceedings concluded. The new theatre is really a boon to Ipswich, for managers of good companies will now include it in the towns that they visit when on tour.

28th. LYRIC, Hammersmith.—*The Sleeping Beauty*, new version by Charles Daly of the fairy extravaganza.

28th. ST. GEORGE'S HALL.—*Killiecrumper*, by Malcolm Watson, music by Edward Solomon. *Killiecrumper* possesses so much more of a plot than is usually bestowed on the German Reed sketches,

that it is entitled to rank as a musical comedietta. The Laird of Killiecrumper (Alfred German Reed) is a retired Glasgow tradesman, who never goes about without his henchman skirling his pipes in front of him. The keep of the castle being supposed to be haunted, the Laird entrusts to its safe keeping his money-bags. The habitable part of the mansion is rented of him by a widow, Mrs. Alexander, a wealthy *parvenue* (Fanny Holland), who has taken it that she may besiege the heart of the Duke of Abernethy (Avalon Collard), a young, but almost penniless, nobleman. He has raised money on certain bills, which the widow has bought up through her tool and confederate, Commodore Burnett (A. Wilkinson) (commodore of the penny steamboats, for he has no other title to the rank). The Duke has met Lady Muriel Merrion (Isabelle Girardot), who, being, like himself, poor, has accepted, under the *alias* of Miss Seagrave, the position of companion to Mrs. Alexander. The young people fall in love with each other, and the Duke proposes and has been accepted, when Mrs. Alexander causes immediate payment to be demanded of the overdue bills. This drives the Duke to despair, as it means ruin, whereas, if a little time were given him, he might arrange matters. Old Killiecrumper has taken a great interest in the young couple, more particularly on account of Muriel's likeness to an old sweetheart of his, and when he discovers that she is actually the daughter of his former love, he has his strong-box brought out of the keep, and from its contents hands £10,000 to Muriel, who bestows the money on her lover. Mrs. Alexander has to pay a heavy forfeit for not completing the purchase of Killiecrumper Castle, and, being disappointed of her duke, pairs off with her commodore. Mr. Watson's lyrics and dialogue are happy, poetical, and witty; and his collaborator has supplied some charming music. "The Legend of the Crumper Keep," a quartette; "The Indigent She," for Muriel; "Bonnie Scotland," a quintette; "King and Duchess," duet for Mrs. Alexander and Burnett (with a gavotte); "Light upon Land and Sea," for the Duke; and "The Pipes," for Killiecrumper, are all excellent in their various ways. Alfred German Reed is one of the best Scotchmen I have seen, and the part fitted him exactly. Fanny Holland was, as she always must be, most entertaining, but has not the opportunity to shine as much as usual. The little company had been much strengthened by the engagement of Isabelle Girardot, who had a pleasing voice, which was used to the greatest advantage; the young lady proved also no mean actress. Avalon Collard is already a favourite, and Arthur Wilkinson possesses

much quiet fun. *Killiecrumper* was a decided success, and was revived later in the year. Mr. Corney Grain also supplied a new satirical musical sketch, which will be found as acceptable as any of his preceding ones. It was entitled *Then and Now*, and, as may be imagined, compared society and institutions of the past with those of the present, not always to the latter's advantage. Old assembly rooms and old market towns, modern institutes and modern M.P.'s, blue-stockings and Girton girls, "swells," and masters of music of years ago and of to-day were all passed in review, and illustrated by witty songs and delicious parodies, any one of which was a feast in itself, but of which "The Old Fireside at Home" and a *café chantant* song were perhaps the most amusing.

28th. LYCEUM.—Revivals of *The Bells* and *The King and the Miller*.

29th. Death of Sophie Miles, a well-known actress.

30th. TERRY'S (revival).—*The Rocket*. The Chevalier Walkinshaw is reckoned as one of the best of Edward Terry's amusing impersonations. He does not exaggerate the character of the mean-spirited, boastful scamp, who preys upon his future son-in-law, affects to be the soul of honour whilst he is a regular cheat, and to be devoted to the silly widow whom he wishes to marry for her money while he has a wife yet living. Mr. Terry, therefore, did well in reviving A. W. Pinero's farcical comedy *The Rocket*, which was originally produced at the Prince of Wales's, Liverpool, July 30th, 1883, and brought to London to the Gaiety on Dec. 10th of the same year, with great success, the Chevalier's expression, "What a mess I'm in!" becoming a popular phrase. The dialogue is full of wit and humour, and the plot cleverly worked out. In a few words, the Chevalier is really named Mable; he has been entrusted with the care of a young girl, Florence (Eleanor Leyshon), by his brother John Mable (Ian Robertson). The Chevalier has tried to make of her a decoy, but she has remained a charming, ingenuous girl, and so has won the affection of Jocelyn Hammersmith (Philip Cunningham). Through this engagement the Chevalier gains an introduction to the mother, Lady Hammersmith (Sophie Larkin), a silly, gushing widow; and she agrees to elope with him, as she is rather afraid of her son. She takes with her for propriety's sake her friend Rosaline Fabre-quette (Adrienne Dairolles), who is encouraging the attentions of an idle young nobleman, Lord Leadenhall (H. V. Esmond), Rosaline imagining that the Chevalier, her husband, who has deserted her, is dead. Her recognition of him upsets all the Chevalier's

schemes, and reduces him to a state of most abject, but irresistibly comic, misery. H. V. Esmond was a new and clever type of the idle swell, Philip Cuninghame a manly young fellow, honest, straightforward, and courteous, Robert Soutar excellent as a French hotel waiter; Sophie Larkin was of course exactly suited as the widow, and Adrienne Dairolles equally so as the piquante Rosaline.

30th. Chelsea Barracks.—*Robinson Crusoe, Esq.* A very amusing book by William Yardley, and bright and lively music by Edward Solomon; and the two acts were gone through in a manner that rivalled the house where the sacred lamp of burlesque still burns so brilliantly. The title rôle was taken by Major F. C. Ricardo, singer, dancer, and actor combined, and excellent in each branch. As his rival, Will Atkins, we had Lieutenant G. Macdonald, a born low comedian, who also can do his steps and sing a good song. Then Lieutenant G. Nugent came to the front again as Paul Prior, "special correspondent" and detective—a man who in his time plays many parts and assumes innumerable disguises; who can foot it as nimbly as Lonnen; can gag and introduce "business" as well almost as Arthur Roberts, whose method he adopts; and who keeps his audience in a roar. Lieutenant F. G. Ponsonby was a cheery, humorous old Ben Bolt, Lieutenant H. Crompton Roberts a coquettish middle-aged lady, with a distinct appreciation of fun, as Mrs. Crusoe; and behind none of these in merit was Corporal Christian, as the dancing man Friday. Lieutenant Glynn gave us a nautical hero in Lieutenant Luff; and Private R. McGreevy was the drollest of birds as Crusoe's cockatoo. The question of long or short skirts must now be decided, for there can be no doubt that the most graceful and intricate *pas* may be executed with even greater attraction in the longer dress. Mrs. C. Crutchley as Polly Hopkins, the Misses M. and K. Savile Clarke, and the exquisite grace they exhibited, especially in a valse composed for them by Lionel Monckton, took the audience by storm and were the talk of "society." They represented the most exquisite pink carnations. Mrs. H. Colville was a beautiful Lady Vere de Vere, and we had lovely fisher maidens, who also danced a most perfect measure, in Miss Savile Clarke and her fair companions, Mrs. Wolton and Misses Briscoe, Chetwynd, and Davis, who appeared as Lily of the Valley, Fern, Daffodil, and Neapolitan Violet. The mounting of the piece was charming; the pretty scenery had been painted by the Hon. Arnold Keppel (Viscount Bury); and Willie Warde had worked wondrous effects with such a small stage. The costumes and dresses, supplied by Charles Fox, were poems.

30th. GRAND.—Revival of *The Pharisee*, three-act play by Malcolm Watson and Mrs. Lancaster Wallis, the latter as Kate Landon ; Elwood, Lord Helmore ; E. Gurney, Geoffrey Landon ; J. G. Taylor, Captain James Darrell ; S. Herbert-Basing, Mr. Pettifer ; Gerald Gurney, Graham Maxwell ; Frederick Jacques, Brook ; Emily Miller, Miss Maxwell ; Louisa Peach, Maude ; Edie King, Katie ; Miss Ashwell, Martin.

31st. PRINCE OF WALES'S. First of a series of *matinées*. *L'Enfant Prodigue*.—*L'Enfant Prodigue* proved one of the greatest attractions in London. The "musical play without words," written by Michel Carré, fils, for some two and a half hours holds its audience interested and moved alternately to laughter and tears, though it must be admitted that the effect is produced as much by the skilful wedding of the music to the action, and for which so much credit must be given to André Wormser, who presided at the piano at the initial performance, the full orchestra being conducted by John Crook. The story of *L'Enfant Prodigue* is the simple one of a young fellow so mad with love that he can neither rest, eat, nor sleep. It is only a worthless, pretty little laundress for whom he feels this insane passion ; but to gratify it, and induce the girl to run away with him, he robs his old father and mother while they sleep. He and his companion go to Paris and lead a life of extravagance which soon brings the lad to the end of his resources ; so he cheats at cards to replenish them, and when he returns with his spoil it is to find that his enslaver has left him for a rich baron. In the third act the prodigal son returns home, starving. His mother, who has prayed that he may be restored to her, receives him with open arms ; but the elder Pierrot, his father, cannot forgive the dishonour he has brought upon them all, and for the wrinkles his conduct has marked on the loved face of his dear old mother. Martial strains are heard in the street—an inspiration comes to the lad ; he will redeem his past on the battlefield ; and so the scene closes. The burden of the play falls on Jane May. Her pretty features are whitened, and she wears a black skull cap, as Pierrot junior (the prodigal). She goes through all the alternations of listlessness, the heat and passion of boyish love, the agony of shame at his own baseness, despair at the loss of the girl who has bewitched him, and the remorse of the repentant return home, which were all exquisitely rendered. There were some delightfully comic touches introduced, such as when writing a frenzied love-letter, or in catching a buzzing fly that disturbs his mistress's slumber. Equal to this acting was that of M. Courtès, the original Pierrot senior. First

his comfort at home, then his love for his boy and horror at the discovery of the theft and desertion, and lastly the devotion to his partner of so many years, were expressed as plainly as though spoken. He was ably assisted by Madame Schmidt as Madame Pierrot, the tender, loving mother and fond wife. The Baron was humorously rendered by Louis Gouget (one of the original cast). Phrynette, the beautiful, seductive girl who lures the lad to his ruin, was allotted to Francesca Zanfretta, who looked handsome enough to tempt St. Anthony; but it was only at times that her pantomime was as good as that of her companions. The servant even was most expressively rendered by Jean Arcueil (the original), a gentleman of colour, who had previously distinguished himself in a French version of *Uncle Tom's Cabin*. The piece was a genuine success, and all concerned in it richly deserved the calls bestowed on them. The thanks of the community are due to Mr. Sedger for providing such an intellectual treat. Numbers of our own actors and actresses could well profit by learning from this French company how thoroughly every emotion may be expressed without a word being uttered.

L'Enfant Prodigue was placed in the evening bill on April 18th. A touring company was sent out, and the piece was received with favour in the provinces. The company consisted of the following, who appeared at the Grand Theatre, Islington, for a fortnight, dating from Sept. 21st, 1891, and of these it may be said that Charlotte Raynard had a charming method of her own, whether in her playful or pathetic moods, as Pierrot junior; Eugénie Bade had a sweet face and sympathetic manner as Madame Pierrot; and M. de Gasperi possessed great originality in his treatment of the elder Pierrot. I would not wish to see a better or prettier Phrynette than Paula Lemeire, she was so delightfully coquettish. Her scene with the Baron (well played by Martin Virgile) went splendidly.

31st. LYCEUM (revival).—*Much Ado About Nothing*.

31st. *Romeo and Juliet* was being performed at the Manchester Cathedral Schools, when T. W. Whalley, who was playing Mercutio, was supposed to have burst a blood-vessel, but it was found that a sword used in the Tybalt and Mercutio scene had inflicted such a severe wound that he died on his way to the hospital.

IV.

APRIL.

1st. CRITERION (revival).—*The School for Scandal*. Charles Wyndham "Criterionised" Sheridan's play. By this I mean that he made it, as he thinks, more acceptable to the patrons of his theatre. He condensed the whole of the action into six scenes. Two of the original ones, which used to be represented in "Lady Sneerwell's dressing-room" and "a room in Sir Peter Teazle's house," were represented in "The Mall, St. James's," a very beautiful open-air picture. The scene between Trip and Moses (which was a clever satire on valets aping the foibles of their masters) was cut out altogether. An improvement was made in the dining-room scene, where Charles Surface sells the pictures of his ancestors, for all the guests were present at the auction, and imparted life and animation to the sale. At Lady Sneerwell's (Act II.) a *pavane* was danced by extra guests, not by the characters in the play, which would have been better appreciated, gracefully as the dancers acquitted themselves. Some of the speeches were transposed. The piece had been very handsomely dressed, though whether the gentlemen should wear swords will probably be questioned, as the date of the comedy is 1777, and the date at which the events are supposed to take place is fixed by reference to the "Pantheon" in the play. The present generation of playgoers may approve all this, but I do not altogether hold that the changes are warranted. Certainly on the first night of representation under its remodelled form *The School for Scandal* did not go briskly; in fact, until the dining-room scene it seemed almost oppressive: then things improved. William Farrén is admitted to be, taken altogether, the best Sir Peter we have; Charles Wyndham's Charles Surface is buoyant, and in the right spirit of comedy; the Sir Oliver of H. H. Vincent left nothing to be desired; Cyril Maude was excellent as the foppish poetaster Sir Benjamin Backbite, though under the Criterion régime his lampoons are treated as though boring his company instead of amusing them. George Giddens was a happy jovial Careless, and sang "Here's to the Maiden" in the right vein. S. Valentine made of Moses a good character sketch, without buffooning the part as is so frequently done. William Blakeley, Miss Victor, and Miss Fitzroy were all wanting in distinction. Arthur Bouchier's Joseph Surface was an attempt at an original reading which the

actor had evidently not the power to carry out. Mary Moore was a gentle loving Maria, but intensely melancholy. Mrs. Bernard Beere was only worthy of herself in the screen scene; there she was impressive and moving, but elsewhere we had no reminiscence of her former country life, nothing of even the remotest allusion to the bright and unsophisticated worker of samplers and player of backgammon. Mrs. Bernard Beere was what Sir Peter describes her—a woman of fashion, and nothing more. During Mary Moore's illness her part was played by Ellaline Terriss.

4th. LADBROKE HALL.—*Kissing Cup's Race*, comedy drama in four acts adapted by Campbell Rae Brown from his own piece for recitation. Kathleen and Lena Dene, sisters of Dorothy Dene, made their *début*.

4th. DRURY LANE.—Last night of the pantomime *Beauty and the Beast*.

4th. Edward Sennett died suddenly while playing Captain Fairbrace at the Dewsbury Theatre.

6th. Kilburn Town Hall.—*The Golden Bait*, original three-act comedy by H. C. Lunn.

6th. GAIETY.—Herr Meyer Lutz gave his annual *matinée*. The usual attractive programme, assisted in by many of the best-known actors and actresses, secured, with the esteem in which the *beneficiaire* is held, a crammed house. The occasion is noticed more particularly as Nellie Farren made her last public appearance in England prior to her departure for Australia, and played Nan in *Good for Nothing*, and also sang the "Street Arab" song. Arthur Playfair gave some extraordinary imitations of living actors.

7th. AVENUE (revival).—*My Lady Help*, by Arthur Macklin. Florence West in her original character of Lady Eva Desborough; Lewis Waller as Jack Desborough; F. Hamilton-Knight, Benjamin Pennygrass.

8th. PRINCESS'S.—*Linda Grey*, by the late Sir Charles Young. This play was originally produced at the Royal, Margate, on Tuesday, June 9th, 1885, and was then in four acts. The author appeared as Victor Broughton; Mr. Francis Hawley as the brother, Sir Dennis; Mr. Edward O'Neil as Lord Parkhurst; Mr. Fred Eastman as Jay. Miss M. Caldwell (now appearing at the Court) played the part of Stephanie, known as Lady Broughton in the present cast. The title rôle was filled by Lady Monckton, who toured with the piece and made a considerable success in her part. The play is of the melodramatic order, and, as may be

gathered from the title, the interest centres greatly in the heroine. The first act opens near Broughton Towers (a woodland set of considerable beauty), and there we find that Lady Broughton does not care for her husband, Sir Dennis, but has been for a long time infatuated with Lord Parkhurst, a *roué*. His notorious character has at length opened her eyes to his worthlessness, and she almost hates him. Sir Dennis has, though a younger son, inherited Broughton Towers. His uncle, from whom the property came, thought it advisable that he and his elder brother Victor should travel. They accordingly went to America as a starting-place for a tour of the world. Victor is supposed to have been an impulsive young fellow and fond of high play. He and his brother meet Lord Parkhurst, and they are companions for some time, when, in one of his wild freaks, Victor leaves them to run off to San Francisco. There he falls in love with a beautiful actress, Linda Grey, and marries her. Suddenly he is recalled to his brother at New Orleans. There he is introduced to one Salvado, a man notorious for high play. Victor wins from him large sums of money, but the next night, when giving him his revenge, he loses heavily, and discovers that his opponent is cheating him. Victor immediately taxes Salvado with the crime. Salvado takes a high hand, and demands the eleven thousand dollars which Victor has lost. The latter goes to his hotel to get the money, and taking it to Salvado's house, is ushered into a room, and there finds that Salvado has been murdered with a blow from a very fine stiletto. As he is leaving the negro servant seizes him, and he is handed over to the police, and eventually convicted of murder, the sheath of the stiletto, which was known to have been his, having been found near the dead man's body. The prison in which he is confined takes fire, and he and Zed Jay escape, though their charred remains were supposed to be found. Thus Sir Dennis comes into the property, and we learn almost all this in the first act, though Victor recounts it again later. Victor has entrusted when in prison a letter for his wife to Lord Parkhurst, so when he and Linda Grey, now known as Mrs. Colmore, a great London actress, meet, the conversation turning on how Sir Dennis came into the property, the nobleman, who has conceived a passion for her, gives it to her as a curiosity to read. Up to that time she believed her husband had deserted her; but as his letter is couched in terms of undying affection for her, she declares his innocence, and determines, though of course she hears of his having been burnt to death in the fire at the prison, that she will endeavour to clear his memory from the

crime. With this view, as Lord Parkhurst has been a companion of her late husband's, she to a certain extent in the second act, which takes place at her house in London, encourages his attentions, having been warned of his true character by Lady Broughton. Victor and Zed, his humble follower, have found their way to England, and have visited Broughton Towers, and Victor has become interested in this Mrs. Colmore, of whom he has caught only a passing glance. The third act takes place in a London garret. Victor, anxious to learn more of this Mrs. Colmore, goes to the theatre to see her play. As she is coming out in company with Lord Parkhurst he recognises her as his wife, and rushing forward to speak to her, is knocked down by the horses. She traces the injured man through Zed, with whom he lives, and coming to proffer help, recognises Victor; and the curtain falls on a fairly strong situation. In Act IV. Victor has been removed to his wife's house, and Zed is installed as her manservant. He is a valuable witness as to the murder in one sense. Linda has inquired of her husband whether any other person was in Salvado's company the night the crime was committed. Victor has learned from Zed that shortly before the latter had seen Salvado pass with a man whose face he should not be able to recognise, but he should the voice, which he heard utter, "Only give me time!" A parcel containing some sketches has to be opened. Lord Parkhurst has no knife, no scissors are at hand, and so he takes from his waist belt a stiletto, which Linda recognises as one that she had given to Victor, and the sheath belonging to which was the evidence that caused him to be convicted. She is now persuaded that Lord Parkhurst committed the crime, but how to make him confess it? She plays a desperate game. In the last act she has invited him to a *tête-à-tête* supper unknown to Victor. Zed, who is jealous of his benefactor's honour, though dismissed from any further attendance, conceals himself behind the curtain. It should be mentioned that Salvado bore the reputation of a notorious libertine, who stopped at nothing to compass his ends. Linda leads Lord Parkhurst to suppose that she had been Salvado's victim, and that she would reward with her love the man who had killed him. Then Lord Parkhurst reveals himself as the murderer, recounts the events of the evening—how he owed Salvado a large sum of money, which his creditor was relentless in claiming—and uses the very words he had then used: "Give me time." These are overheard by Zed and by Victor, who is also in ambush. They rush out and confront Lord Parkhurst, who sees that he has been trapped, and the curtain

falls. I am inclined to think that the prominence of the character of Linda Grey throughout the piece must have induced Mrs. Langtry to accept the late Sir Charles Young's play, which is crude, unsympathetic, and none too interesting. The interest of the story lies in the past, and we have that story told and retold so frequently that we become positively as weary of it as we do of the mention of Salvado's name, which is so constantly cropping up. The only real cleverness displayed by the author in the construction is that he keeps his secret well, almost to the last, as to who really committed the murder, and there is absolute daring in Lady Broughton's open confession to her husband of her intrigue with Lord Parkhurst, in order to rouse some manly spirit in Sir Dennis Broughton and so avenge her on the lover who has tired of her. It was an early work of the author, who, after all, except in *Jim the Penman*, displayed but little dramatic strength. It would be difficult under any circumstances to work such a play as *Linda Grey* into a London success, and Mrs. Langtry does not possess that power and intensity that can dominate an audience and raise the heroine into a character of absorbing interest. Mrs. Langtry is beautiful, dresses to perfection—her gowns in this production were in the most exquisite taste—and she can be winning and seductive at times, but here her capabilities end, and though the actress had her happy moments, yet as a whole the performance was disappointing. Bernard Gould did not give one the idea of a high-spirited, hot-tempered gentleman as Victor Broughton; his hastiness degenerated into ill-nature, and he was much wanting in the romance that should accompany the character. Still he was earnest in his endeavours, if not altogether successful. For Herbert Standing as Lord Parkhurst great consideration should be felt. He is a strong actor in the "polished villain's" parts. He had on this occasion to bear in mind the relative strength of those with whom he was playing, and was to a certain extent fettered by their weakness, and could not, therefore, let himself go. With all this, he acted remarkably well, and was unconventional in a conventional part. The character of Sir Dennis Broughton is such an eminently despicable one that E. B. Norman could not do much with it, though he contrived to show what a mean-spirited, miserly creature the baronet is. Zed Jay, the grateful *ci-devant* thief and impostor, was played with finish and humour by Fred Everill. S. H. Lechmere as the gamekeeper, Ashby, did not convey the impression of a man accustomed to the woods, but rather that of an East End bird-fancier. As Lady

Broughton, clever May Whitty did her best to give some point to the character, and succeeded so far as was possible; and in her one opportunity, where Lady Broughton avowed her infidelity, rose to the occasion most successfully. Priscilla Royal, who is supposed to be a devoted American friend of Linda Grey's, and who tyrannises over her complaisant lover Captain Beaufort, was made fairly amusing by Laura Linden; but the American accent was frequently forgotten altogether. E. Maurice gave us the usual vapid, good-tempered officer as Captain Beaufort. Ethel Hope played naturally as the lady's-maid, Jane, and the minor parts of Dean and Wilson were satisfactorily filled by Messrs. Kingscote and Hubert Druce. Although there were no absolute expressions of disapproval on the fall of the curtain, the reception of *Linda Grey* was but lukewarm by a certainly friendly audience. *Linda Grey* was produced at the Fourteenth Street Theatre, New York, by Henrietta Chanfrau, Sept. 20th, 1886, under the title of *The Scapegoat*, and was a failure. It only ran in London until April 17th.

9th. TERRY'S (first time in London).—*The Baby*, a sketch by Lady Violet Greville, gave satisfaction, for it was a merry trifle, the fun arising from a young father hypnotising for crying his first baby, and finding himself unable for some time to restore it again. H. V. Esmond was very amusing in the part.

9th. VAUDEVILLE.—*Money*. In the revival of *Money* at the Vaudeville the scene which goes best is the one between Graves and Lady Franklin, so often given as an incidental feature of a benefit performance. The illustration of the merry widow's influence over the dismal widower has no doubt a tendency to develop into a kind of "variety" duologue; but its present exponents, Mr. Thomas Thorne and Miss Kate Phillips, certainly afforded in their very laughter-moving performance ample excuse for their departure from the strict lines of high comedy. Mr. Conway, who played Evelyn at the memorable Haymarket revival in 1880, again acquitted himself very creditably of a difficult task in throwing earnest conviction into the delivery of the stilted dialogue thought so beautiful half a century ago; whilst as Clara Douglas Miss Dorothy Dorr, though inclined to put into the part more tragic emotion than it would hold, fully confirmed the favourable impression of her powers which she created in *Diamond Deane*. Mr. F. Thorne's breezy method lacked the finish needed for Sir John Vesey; but Mr. Elwood as Smooth and Mr. Righton as Stout were both capitally placed, and gave useful help to what promised to be a reproduction of the comedy hardly less popular

than that given here in 1882. Lawrence d'Orsay was the Sir Frederick Blount. F. Grove during the run appeared as Sir John Vesey, Lord Glossmore, and Sharpe.

11th. DRURY LANE.—*It's Never Too Late to Mend*. This revival saw Charles Warner again in the part of Tom Robinson, one that is always grateful to the public. Kate Maccabe as Josephs was sympathetic, but her voice was not well controlled. The Isaac Levi of Henry Loraine elicited much approval, and Mark Quinton appealed strongly to his audience as the Rev. Mr. Eden. Harry Fisher elaborated the part of Jacky, the Australian, with much success. Jessie Millward and Edmund Gurney were both thoroughly acceptable as Susan Merton and George Fielding. Charles Reade's play was revived with that lavish mounting and realism that distinguishes Augustus Harris's productions.

11th. Death of Keeley Halswelle. Died in Paris, aged fifty-nine. Painted the sketches of most of the scenery for the Lyceum revival of *Macbeth*.

13th. NEW OLYMPIC (revival).—*Hamlet*. Wilson Barrett gave his accustomed reading of the character of the Danish prince, save that it lost some of its power by the lengthened pauses which the actor made. Winifred Emery was a very beautiful and a poetic Ophelia, though there was nothing strikingly original in the impersonation. The Laertes of H. Cooper Cliffe was satisfactory, and the Polonius of Stafford Smith a sound performance. The First Gravedigger of George Barrett is already known for its excellence. The Ghost of W. A. Elliott left much to be desired, as did the Claudius of Austin Melford. Louise Moodie was a melodramatic Queen Gertrude. Lily Hanbury was an acceptable Player Queen.

13th. Mr. and Mrs. Kendal commenced their second American engagement at Palmer's Theatre, New York.

13th. PARKHURST THEATRE.—*V.C.* One-act drama by Sutton Vane, a little reminiscent of *Editha's Burglar*, the child Elsie, very well played by Mabel Hoare, betraying innocently the presence of her uncle, Reginald St. John (Sutton Vane), an escaped convict, who has taken refuge in the house of his brother, Captain John St. John, V.C., who gives the title to the play. This part was played by Julius Knight; and the warder, Sergeant Young, in search of the prisoner, was excellently acted by Gilbert Yorke.

14th. QUEEN'S GATE HALL.—E. J. Lonnen, after a lapse of some six years, once more played in comedy: the screen scene from *The School for Scandal*. In this Mr. Lonnen appeared as

Charles Surface. The traces of burlesque with which the actor has now so long been associated were very apparent in his method. The Sir Peter of the occasion was Henry Nelson, whose performance, though not wanting in merit, lacked courtliness. Frank MacDonnell played Joseph Surface, but in far too modern a style, and without *finesse*. P. R. Macnamara appeared as the servant, and did credit to his livery. As Lady Teazle Olga Garland made her first appearance in London, and showed much promise. The lady has great natural advantages—a pretty and intelligent countenance, expressive eyes, mobile features, and a good stage presence. Her reading was sound, and she was in perfect sympathy with her audience. Had she shown a little more bitterness in Lady Teazle's contempt for Joseph after his baseness has been discovered, she would have strengthened the situation, but the pathetic appeal to Sir Peter could scarcely have been better rendered.

15th. STRAND *matinée*.—*Our Daughters*. This play was originally tried at the Royal, Portsmouth, June 30th, 1890, and was then entitled only *Daughters*. The present Fred and Mrs. Danby figured as Fred and Dolly Webster; there was then no Montague Jarvis, a character that has since been introduced, and various alterations made in the play, which has also been written up. It turns on mistaken identity. Nelly Mayhew, having met at the Battle of Flowers in Mentone, where the first act takes place, a young gentleman with whom she has fallen in love, strongly objects to her hand being bestowed on Harold Winyard, as her father wishes, particularly as she has not seen the man intended for her. She and her sister Mimi put their heads together, and as their father insists on a portrait of Nelly being sent to Winyard, Mimi substitutes for Nelly's a very unprepossessing one of herself. The next two acts take place at Richard Mayhew's house in London. Barnaby Trotter is an old and intimate friend of the family, and resides with the Mayhews. He is a kindly, fussy old fellow, with a droll system for winning at the gaming-tables, and who speculates now and then on the Stock Exchange. He sends for his broker, Bob Bounder, and it has been arranged between the girls that when Winyard calls Mimi is to personate her sister, and in order to disgust him she determines to appear as a girl who sings music-hall ditties, smokes cigarettes, and talks slang. When Bounder arrives, through a complication Mimi imagines him to be Winyard, and wastes all her resources on him, and he being rather a fast young gentleman, is quite taken with her. On the other hand, as Nelly does not

wish her real name to be known to Winyard, Mrs. Danby introduces her under her own maiden name, Dolly Webster, and as a lady-help in the family; and Nelly mistakes Winyard for Bounder. When Winyard proposes to Nelly, she accepts him, and is actually in his arms when her father comes in, and then the young fellow promptly refuses to marry Nelly, and Mr. Mayhew, who has been in the dark as to all that is going on, cannot understand the situation. Presently Barnaby Trotter enlightens him, and he then turns the table on the young people by turning Winyard out of the house; but of course matters are cleared up, and they are to marry. Mimi pairs off with Montague Jarvis, Mr. Mayhew with the winsome widow, Mrs. Courtney, and Trotter blesses them, for he has been in salutary dread that the widow was setting her cap at him. Fred and Mrs. Danby are a young couple that are always quarrelling and separating, but are really very fond of each other, and are eventually reunited, through the kind fatherly advice of Trotter, a very pretty scene beautifully played by Lilian Millward (Mrs. Danby) and Mr. Edouin; in fact, Miss Millward was excellent throughout, and in a very hot dispute with the husband she was well seconded by S. Barraclough (Mr. Danby), who with her made this one of the best bits of the play. To secure a London success *Our Daughters* will have to be shortened by at least half an hour, for, cleverly as the play is written, the second act can spare twenty minutes, and the third ten. Willie Edouin (Barnaby Trotter) was admirable as a genial, humorous, and hasty old gentleman—not a touch of extravagance, but altogether amusing, and at times almost touching. John Beauchamp played firmly as Richard Mayhew, and H. Reeves Smith was earnest and true-hearted as the lover Harold Winyard. Percy Marshall gave us an excellent bit of comedy as the astute Bob Bounder, and Herbert Sparling did what was possible as an empty-headed man-about-town, Montague Jarvis, but his make-up was too old. Mr. Hackney was most useful as a French postman. Miss Alice Atherton (Mimi Mayhew), who received a most cordial welcome after two years' absence from the stage, and was presented with no less than thirteen baskets and bouquets of flowers, was as gay and brightsome as ever, the life and soul of the piece, which she kept going whenever she was on the stage; and that was almost incessantly. May Whitty was a charming foil to her as the more sedate sister (Nelly). Ruth Rutland was a cheery Mrs. Courtney, and Ina Goldsmith, who speaks French as to the country born, was intelligent and winning as Marie. The scenery was remarkably pretty, and at the close the authors were called

for. *Our Daughters* was placed in the evening bill on April 22nd.

15th. TERRY'S *matinée*.—*The Lady Guide; or, Breaking the Bank*, play in three acts, author unannounced. Hon. Peter F. Chomleigh, W. Cheesman; M. Hercules Lebeau, H. Austin; Allan Armitage, A. B. Cross; M. le Commissaire, H. Bayntun; Mrs. Rushforth, Elsie Chester; Queenie, Cissy Wade; Miss Whilen Chetwood, Florence Wade. The piece was very well acted, but is not strong enough in motive, turning on the entanglements of Peter Chomleigh by the supposed lady guide, really an adventuress of the name of Devereux.

15th. PARK TOWN HALL, Battersea.—*Love's Labour's Lost*, arranged in three acts and one woodland scene by Elizabeth Bessle. In the arrangement of the play its best features had been retained, and the excisions judiciously made. Elizabeth Bessle appeared as the Princess of France, Mary Bessle as the quick-witted Rosaline; they did ample justice to the characters. Of others that deserved favourable mention were S. Herbert Basing (who directed the performance) as Biron; Frank H. Westerton, particularly good as Boyet; and Wakelin Dry, who was a humorous Costard. Alexander Watson appeared as Don Adriano de Armado, and Gerald Phillips as Ferdinand; these two gentlemen would probably improve. May Lambourne was the dairymaid Jaquenita, and sang with considerable charm the "Cuckoo" song. The play was handsomely costumed, and the representation thoroughly approved.

16th. VAUDEVILLE.—This date saw the twenty-first anniversary of the opening of this theatre, the management of which three plucky and then young actors, H. J. Montague, David James, and Thomas Thorne, had originally the courage in 1870 to take upon their shoulders. Needless to say that the house, as Mr. Clement Scott pithily and brightly told in the pages of the *Lady's Pictorial* (reprinted on the souvenir of the anniversary occasion), saw the production of the two greatest successes of comparatively "modern" times, *Two Roses* and *Our Boys*. H. J. Montague has left us never to return; David James remains to us the best Perkyn Middlewick possible, and equal to George Honey (alas! also gone) as "Our Mr. Jenkins"; and Thomas Thorne, the original and best Caleb Deecie, has, since he has been the sole manager, given us many an interesting play. The numerous friends that Mr. Thorne possesses thought the anniversary should be duly celebrated, and Messrs. Irving, E. Righton, Alport, and E. Ledger formed themselves into a committee and received sub-

scriptions (limited to two guineas), and with the amount purchased a handsome silver épergne and massive silver bowl, duly inscribed. After the performance of *Money* in the afternoon, the curtain drew up. The gifts and an illuminated address were displayed on a table in the centre of the stage, which was filled by old friends and celebrated people (among them Walter Lacy, the *original* Sir Frederick Blount in *Money*), with the gratified recipient of the handsome remembrances, and the original and inimitable Digby Grant in *Two Roses*, in the person of Mr. Henry Irving, who delivered the following address, written for the occasion by "Tom" Thorne's old friend Clement Scott:—

"Welcome, old friends! dear comrades, greeting!

'Our Boys' in heart, though hair turns grey!

No need to ask the cause of meeting—

The Vaudeville's of age to-day!

Years twenty-one have o'er us glided

Since stood the young triumvirate,

When Harry, Tom, and Dave decided

Fortune to woo or fight with fate!

How did we start? With *Love and Money*!

The Money came. Eh, Tom and Dave?

Dear Harry Montague! George Honey!

Our love rests with you in the grave!

Years twenty-one of peace and plenty

Are reckoned up—their race is run;

And we the friends of 1870

Are friends, thank God, in '91!

"Years twenty-one! What Love reposes

In that sweet section of our days!

'Twas here we twined the double Roses

Around the porch of English plays!

'Twas here that Albery made merry,

And changed from poetry to wit;

Here Digby Grant quaffed sampled sherry—

I knew old Digby Grant a bit—

Here Amy Fawcett, merry creature,

Gushed o'er her Jack, and proved so true;

Here women idolised each feature

Of handsome Harry Montague;

Here life seemed ever two-and-twenty,

And care lay basking in the sun:

Ah me! but that was A.D. '70,

And now it's A.D. '91.

"Beloved days! I bid you linger

Before our sun of life has set;

Let's stay old Time's effacing finger,

And still remember—not forget!—

Here Byron wittily and gaily

Joked over life, its cares and joys;

Here for three years the players daily

Proclaimed the humour of 'Our Boys.'

"Thorne, Farren, Warner, scores of lasses,

Earned on these boards their honoured names;

Here Middlewick and middle classes

Were magnified by David James:

Though Vaudeville spelt pluck and plenty,

An end must come to every run;

Still what we loved—well, *circa* '70,

We don't forget in '91.

" Say what we will of days departed,
 Of good, or better, or of best,
 Here plays were English, noble-hearted,
 Here comedy has found a nest ;
 Here Sheridan was honoured yearly
 As much as in the patent days ;
 Here players loved their Lytton dearly,
 And Fielding lived in honest plays ;
 Here Farrens, Warners, new editions,
 Here Nevilles, Rightons, Conways, stop ;
 Here Fanny Stirling left traditions
 Of Candour and of Malaprop—
 Old plays, yet ever in the season,
 Old authors basking in the sun ;
 If twenty-one's the age of reason,
 How wise must be this '91.

" Before this day of welcome closes,
 And ere another decade's born,
 Cherish what's left of fallen Roses,
 Our best of Boys—a blameless Thorne !
 Through past and present, none resent him,
 He raced his rivals neck and neck ;
 From friends and comrades I present him
 With proceeds of—a *little cheque* !
 Take up our gift, old friend, remember
 To-day the past with present blends ;
 Warm June may change to chill December,
 But we remain your faithful friends.
 May all your life be peace and plenty,
 And when your honest race is run,
 Remember, friends of 1870
 Had warmer hearts in '91."

At the close of the address, which was loudly cheered, Mr. Thomas Thorne spoke a few grateful words of thanks to all present, referring specially to his old friends and the committee and Clement Scott, and concluded with the same writer's lines written for him as a reply :—

" A mist before my eyes is falling,
 Dear friends, most generous, most kind ;
 Voices from yesterday seem calling,
 Wake ! Caleb Deecie, you're not blind ;
 Wake from a dream of life so pleasant,
 Of friends so faithful, love so true,
 Wake and behold this priceless present
 That binds me to the past and you.

" 'Tis not alone this costly treasure
 That mingles utterance with tears,
 But fairly words that dare not measure
 The faithfulness of vanished years ;
 True hearts of gold, though distant '70
 Recalls the days of boys at play,
 As comrades still we're one-and-twenty,
 And friendship is of age to-day."

The outside of the theatre was profusely decked with flags and bunting, and the interior was filled by an enthusiastic audience.

16th. CRITERION *matinée*.—*Richard Savage*, by J. M. Barrie and H. B. Marriott Watson. With the programme of this play was issued a prologue, written by W. E. Henley, in which he

claims indulgence for the authors for the liberties taken by them with the actual facts of the life and death of the "poet and blackguard," "spirit of fire, manikin of mud," and states that they show him

"Not as he was, but as he might have been
Had the unkind gods been poets of the scene."

Some such apology was necessary, for "the strange wild creature" is painted in far more pleasing colours than those in which history represents him. It may also be said that the language used by the characters is at times very modern, and that the introduction of ladies into the "Kit-cat Club" is daring, to say the least of it. In the play the poet is shown as a wild, passionate, hard drinker, beset by duns, but with one firm friend in Sir Richard Steele, and humanised by his love for Betty Steele and by the passionate longing he feels to find his mother. Through the aid of Tonson the publisher, he obtains proofs that Lady Macclesfield is that mother. She is made to be in the play as loving as, in the accepted version, she was hard-hearted and cruel to the offspring she had deserted. She would at once acknowledge him and brave the shame of the illicit amour of her girlhood but for Colonel Jocelyn, a suitor of hers, who, fearing that she may bestow her wealth on her new-found son, has him waylaid and put on board ship for the American plantations. Richard Savage escapes, and traces the Colonel to Lady Macclesfield's house, but through his craft is induced to believe that he is yet his staunch friend, and believing his mother to have been the cause of his being kidnapped, declares himself before her assembled guests to be her son. At the Kit-cat Club he discovers Colonel Jocelyn to have been his enemy, and challenges him to fight with him the next morning. It is to be an eventful day for the poet, for he is to be married to Betty Steele. She is giving herself to him out of pity, and to please her father, though she loves Aynston. Presently Savage arrives at Sir Richard Steele's house; he has killed Colonel Jocelyn, and is himself sorely wounded. There he finds his mother, who acknowledges him as her son. He faints from weakness, and is supposed to be dead. A screen is drawn around the couch, and recovering from his swoon, he overhears that Betty does not really care for him, that his existence will be a lasting disgrace to his mother, and that his own ungovernable temper will probably be his ruin; and so he sacrifices himself—tears the bandages from his wounds, and dies. Bernard Gould gave a powerful rendering of the principal character. Cyril Maude also appeared quite to understand the

nature of Sir Richard Steele. Helen Forsyth played with considerable feeling. Louise Moodie's performance was very uneven. Leonard Outram was absurdly melodramatic, and Phyllis Broughton was not seen to advantage. The small part of Will (proprietor of the coffee-house) was very naturally played by W. Lugg. The play is an interesting one, and, unlike most, requires amplifying for the better development and understanding of the motives that influence the characters. This done, it would in all likelihood be a success with the public, and be favourably accepted for an evening bill. *Richard Savage* was played in four acts, the scenes of which were as follows :—

Act I.—Will's Coffee-house. Act II.—Reception at Lady Macclesfield's. Act III.—Kit-cat Club. Act IV.—Savage's Wedding.

The following is the prologue referred to, which was not, however, delivered from the stage :—

“To other boards for pun and song and dance !
Our purpose is an essay in romance,
An old-world story where such old-world facts
As hate and love and death, through four swift acts—
Not without gleams and glances, hints and cues,
From the dear bright eyes of the Comic Muse !—
So shine and sound that, as we fondly deem,
They may persuade you to accept our dream.
Our own invention mainly, though we take,
Somewhat for art, but most for interest's sake,
One for our hero who goes wandering still
In the long shadow of Parnassus' hill,
Scarce within eyeshot, but whose tragic shade
Compels that recognition due be made
When he comes knocking at the student's door,
Somewhat as poet, if as blackguard more.

“Poet and blackguard ! Of the first how much !
As to the second, in such perfect touch
With folly and sorrow, even shame and crime,
He lived the grief and wonder of his time.
Marked for reproaches from his life's beginning ;
Extremely sinned against as well as sinning ;
Hack, spendthrift, starveling, duellist, in turn ;
Too cross to cherish, yet too fierce to spurn ;
Begrimed with ink or brave with wine and blood ;
Spirit of fire and manikin of mud ;
Now shining clear, now fain to starve and skulk ;
Star of the tavern, votary of the hulk ;
At once the child of passion and the slave ;
Brawling his way to an unhonoured grave—
That was Dick Savage. Yet ere his ghost we raise
For these more decent and less desperate days
It may be well and seemly to reflect
That, howbeit of so prodigal a sect,
Since it was his to call until the end
Our greatest, wisest Englishman his friend,
'Twere all too fatuous if we cursed and scorned
The strange, wild creature Johnson loved and mourned.

“Nature is but the oyster—art's the pearl :
Our Dick is neither sycophant nor churl.
Not as he was, but what he might have been
Had the unkind gods been poets of the scene,

Fired with our fancy, shaped and tricked anew
To touch your hearts with love, your eyes with rue,
He stands or falls, ere he these boards depart,
Not as dead nature, but as living art."

16th. STEINWAY HALL.—*A Pair of Ghosts*, by Campbell Rae Brown. In this skit (after Ibsen) Rose Kenney appeared as Flossie Speckleton.

18th. The Royal Circus of Varieties, Nethergate, Dundee, the property of W. Smith, entirely destroyed by fire. Total loss estimated at about £2,000. The artists lost their dresses, valued at about £200.

20th. VAUDEVILLE *matinée*.—*Hedda Gabler*. This, the latest of Henrik Ibsen's plays, appears to average common-sense people the most motiveless of any he has written. The initiated, or those who fancy they are, may discover hidden meaning in the "master's" work, may be able to understand what moral he teaches in the conduct of his heroine, but I must confess I can only see in her a spiteful, *blasée* woman, none too virtuous, of ill-regulated mind, and deceitful. What has made her exist without one redeeming characteristic? What is it that wearies her of her life and makes her take it? What but petty jealousy makes her drive a man back into his former fallen state, and ultimately herself commit suicide? To me she is simply incomprehensible and repugnant, and yet I have read Mr. Edmund Gosse's translation carefully three times. Hedda (*née* Gabler) has married George Tesman, why we know not, for she evidently did not care for him, and he was no great catch. They come home from their honeymoon, during which, though George worships her, he appears to have paid quite as much attention to the collection of materials for some great work he is to write as to his wife. Soon after they arrive, Mrs. Elvsted (Thea), an old schoolfellow of Hedda's, calls, and we learn that she is madly in love with Ejlbert Lovborg. He has been secretary to her husband, and because Ejlbert has left the house she has followed him. The man has evidently been in the past a drunkard and a debauchee, and has forfeited his claims on society. During his stay with the Elvsteds he has recovered his mental balance. If Hedda has ever cared for any one it has been for this Lovborg; and so, finding that he looks upon Thea as his guardian angel, she at once proceeds to destroy him. Knowing his weakness, he refuses to drink. Hedda by her covert sneers induces him to do so; in the same way she sends him to a bacchanalian party at Judge Brack's, where he gets mad drunk, and on his way to a disreputable house loses the manuscript of a work which is to bring him fame and fortune. George Tesman

picks it up, and brings it to his wife, who as soon as he is gone deliberately burns the manuscript leaf by leaf, whispering to herself, "Now I am burning your child"—Thea's and Lovborg's child. When Lovborg calls on her and bewails his backslidings and the loss of his book, which he pretends he has torn up in his frenzy, Hedda hands him one of a pair of revolvers (she has used it on him in the past), and advises him to use it on himself in taking his life. "And do it beautifully, Ejlbert Lovborg; promise me that," and she has done all this because, as she says, "I wish for once to have power over the fate of a human being." Presently Judge Brack comes to Hedda, and tells her that Lovborg has committed suicide, but he has not done it "beautifully"; he has not shot himself in the head or in the heart, but evidently in the stomach, and he has chosen as the place in which to commit suicide the disreputable house. This is very disappointing to Hedda, and when the judge tells her that awkward questions may be asked about the pistol, who it belongs to, and that he knows, but will hold his tongue if Hedda will intrigue with him, Hedda takes the other pistol and retires to the far end of the room, behind some curtains. Thea Elvsted has possession of the rough drafts of Lovborg's book; she is busy arranging them with George Tesman, who finds her a congenial companion at such work, when a shot is heard within. Tesman pulls back the curtains, and shrieks, "Shot herself! Shot herself in the temple! Fancy that!" and Brack (half fainting in the armchair) ejaculates, "But may God take pity on us! People don't *do* such things as that." The audience that was present was one, the members of which for the most part believe in Ibsen, but I will also say that the remainder appeared interested, but then this was, one might say, a picked audience, prepared at least to think on the play and critically watch the acting. The latter was really excellent, and to it may be attributed the favour with which *Hedda Gabler* was received, for parts of it so border on the ludicrous that only the consummate acting prevents a titter. Elizabeth Robins was subtle and refined, and, as nearly as it was possible, convinced one that such a woman could exist and act as she did. Marion Lea, by her delicate handling of the character of Mrs. Elvsted, made such a platonic and pure attachment as she felt for Lovborg capable of being understood—the grosser element was entirely absent. Seldom has Charles Sugden acted the cold, scheming voluptuary so well as he did as Judge Brack. The reformed man who weakly allows himself to return to his former devil's life, and then, ashamed and disgusted, ends it, was finely conceived and carried

out by Arthur Elwood ; and Scott Buist was delightfully natural as the simple, confiding man of letters. Henrietta Cowen as the kindly old aunt, who will always find some good work to do, played sympathetically, and Patty Chapman was the model of a faithful old servant. The version used was that of Mr. Edmund Gosse. Mr. George Foss was the stage manager, and the *matinées* from April 20th to 24th were under the joint management of Miss Robins and Miss Lea. *Hedda Gabler* was placed in the evening bill May 4th, and ran till May 30th, to good houses.

20th. LYRIC, Hammersmith.—*The Little Widow*, three-act farcical comedy by Fred Jarman, originally produced at the Theatre Royal, Liverpool, February 2nd, 1891.

21st. NEW OLYMPIC.—*The Acrobat*, adaptation by Wilson Barrett. *Paillasse* of MM. Dennery and Marc Fournier created such a sensation at the Gaieté, Paris, when it was produced in 1850, from the wondrous acting of Lemaitre, that Benjamin Webster, the then lessee of the Adelphi, soon made an adaptation and produced the first English version at his theatre January 13th, 1851, under the title of *Belphegor the Mountebank ; or, The Pride of Birth*, he appearing in the title rôle, Madame Celeste as Madeline, Miss Chaplin as Henri, and Miss Woolgar as Nini Flora. O. Smith was the Chevalier de Rollac. Webster was not long the only one in the field with an adaptation, for on January 19th, 1851, William Creswick appeared at the Surrey as Guillaume (Belphegor) in a version called *Belphegor the Itinerant*, by J. Courtney, with Miss Cooper as Madeline, Harriet Coveney as Catherine, and Jane Coveney as Nini Flora. Treading immediately on its heels (January 26th, 1851) came the "new and most superior" version *Belphegor the Buffoon ; or, The Assassin of the Revolution*, by T. Higgin and T. Hailes Lacey, J. T. Johnson in the title rôle, at the Victoria. In this version most of the names of the characters were changed. Charles Dillon made his first appearance in London in Charles Webb's version at Sadler's Wells April 21st, 1856 ; Mrs. Charles Dillon was the Madeline, Rose Edouin was the Henri, and James Rogers Fanfaronade : and when Mr. Dillon became lessee of the Lyceum he commenced his season with the same play, and in it Marie Wilton (Mrs. Bancroft) made her London *début* as Henri, and J. L. Toole was the Fanfaronade. On April 17th, 1865, Charles Fechter revived the play in a different version at the Lyceum, under the title of *The Mountebank*. He appeared as Belphegor, and his own son, Master Fechter, was the mountebank's son, called here Paul ; the cast was a strong one, and included Carlotta Leclercq (Violet de

Boisfleury), Mademoiselle Beatrice (Madeline), Sam Emery (Duc de Montbazon), John Ryder (Savarennes), and H. Widdicomb (Farfaron), but the version was not a good one, though Fechter and his little son, a very handsome boy, made it attractive. Wilson Barrett has of course followed the main lines of the story fairly closely, but has made some good alterations in its development. Louis Belphegor is supposed to be a mountebank who travels the country with his wife Madeline and his two children, Jeannette and Henri, the latter assisting him in entertaining the public. Though poor, they are happy as the day is long, until Lavarennes, a thief and adventurer known as De Rollac, informs Madeline that she is the long-lost grandchild of the Duc de Montbazon. Lavarennes has been a companion of the real Chevalier de Rollac in America, has learnt all the incidents of his life; he subsequently killed him, took his papers, and came back to France to trade on the information he had obtained. He informs Belphegor that he will have to give up his wife, and offers him a large sum of money to consent, and the poor mountebank, knowing the power of the noble family, flies with his wife and his children. They are followed up by Lavarennes and the Count de Blangy. The little girl Jeannette is very weakly; and the doctor informs Madeline that, unless she has change and every attention, she will certainly die. The mother's feelings are so worked upon, that she consents to go to her rich relatives for a time at least, hoping to induce them to receive her husband, so that when Belphegor returns to his poor lodgings he finds himself, as he imagines, utterly deserted. After being hunted down by the Duke's agents, he at length discovers the whereabouts of his wife and child at Mademoiselle Flora's chateau, and there he forces Lavarennes to give up the papers which proved Madeline's identity. The guests at the fête have munificently rewarded his efforts to amuse them, and so he purchases fine clothes and arrives at the Duke's chateau, passing himself off as De Rollac. Here, when he acknowledges who he really is, there is a powerful scene between him and the Duke, who is at first determined to have him sent out of the country and his marriage with Madeline annulled, but Belphegor's nobility of soul and Madeline's steadfast determination to follow the fortunes of her husband at length prevail, and the Duke not only accepts him as his son-in-law, but, under the powers granted him by the King, obtains for Belphegor the title that the Duke's son bore. In one version I think the *dénouement* was brought about by the discovery that it is not Madeline, but Belphegor, who is the Duke's grandchild. There is

a mingling of light-heartedness, pathos, and complete honesty in the character of Belphegor exactly suited to Wilson Barrett; and from the time that he entered on the scene in the showman's van, drawn by the piebald horse with Flip Flap (capitally played by George Barrett) on the box beating the big drum, until his scene with the Duke in the last act, Wilson Barrett completely held his audience. Winifred Emery looked the aristocrat, though for a time so poorly clothed, and played with great feeling. Edie King was clever and pathetic as Henri. H. Cooper Cliffe was incisive and yet easy as Lavarennès; and others who deserve favourable mention are Austin Melford, Horace Hodges and Lillie Belmore, Lily Hanbury, Harrietta Polini, and little Pollie Smith, a pretty and engaging child. The piece was beautifully put upon the stage, and the scenery and costumes were of the best. In the third act a very tasteful ballad was executed, accompanied by the singing of an excellent choir, and the gardens of the chateau presented a brilliant appearance. The humours of a French village fête with a *sabôt* dance were also well depicted in the first act. On this evening a strong protest was made against the payment of fees. Between the first and second acts, a very large slip of calico, having on it, printed in big letters, "All fees should be abolished," was hung along the front rail of the gallery, and this action was accompanied by the dropping of a great number of handbills amongst the audience. These handbills contained a protest against payment for programmes, etc., and gave a list of the managers who made no charge and of those who were guilty of the so-called "extortion." The little affair ended satisfactorily, the "protestants" rolling up their banner and allowing the performance to proceed in quiet. On the fall of the curtain, Wilson Barrett referred to what had happened, and said that it was rather hard upon him to be singled out for this movement, as during his long career at the Princess's he had abolished every sort of fee, but he promised that in the future no charges should be made at the Olympic so long as he was manager. It is a well-known fact that managers often have to suffer through contracts having been made with the refreshment-bar keepers previously to their entering into possession of the house, all fees under this contract going to the refreshment contractor.

21st. STRAND *matinée*.—*A Night in Town*, farcical comedy in three acts. Had this only been done justice to by thorough study, it would have been a success; as it was, the piece created much laughter. Imagine Arthur Williams as an outwardly

respectable but much-sat-upon husband, who has sufficient of the old Adam in him to enjoy a surreptitious visit to a theatre, which visit eventually lands him in a police-station. Give him a tract-distributing but leather-lunged wife (Madeline L'Estrange), who follows up not only him, but her son (capitally played by Cecil Ramsey) and her son-in-law, who is supposed to be carrying on with an opera singer (Marie Lewes). Then two pretty nieces (Alice Maitland and Kate Bealby) get into trouble at the same theatre, and are hectored by a strong-minded boarding-house keeper (a remarkably clever sketch by May Protheroe). A little light flirtation is thrown in by Mrs. Gordon Ascher as a fascinating but dangerous beauty, and the whole brightened by the constant presence of Polly Parker (Julia Warden—one of the best soubrettes I have seen for many a long day), with just a few other characters who help to make up the fun. Mr. Sherburne's piece was preceded by *Love's Young Dream*, by Eva Bright, poetic and with much tender feeling, but this wanted severe pruning. Florence Bright played very sweetly as Iris, a young girl whose dream is dispelled by discovering that her idol is a cad of the first water, and is going to throw her over for her young and rich stepmother, Edith de Brisey (Amy McNeill). Iris should be made to open Edith's eyes, instead of holding her tongue and allowing the scamp to prosper. The playlet was very favourably received; and, cut down, it should be acceptable as a first piece.

21st. Death of Charles Knox Furtado, many years acting manager to Wilson Barrett.

22nd. STRAND.—*Back in Five Minutes*, which was tried at the Parkhurst Theatre February 22nd, was on this evening placed in the evening bill here. Georgie Esmond was very clever as Mary Maybird, who masquerades in her lover's wig and gown, said lover being a barrister, Roscoe Robinson, smartly played by Sydney Barraclough. Lillian Millward was amusing as Theresa Tompkins, a supposed heiress and jealous waiting-maid. Robert Nainby got some fun out of the character of her sweetheart, Peterkin Prosser, and W. Lugg was the fussy, eccentric attorney, Bedford Roe.

22nd. LYCEUM.—Revival of *Olivia*.

23rd. TOOLE'S (revivals).—*Hester's Mystery* and *The Upper Crust*. J. L. Toole was heartily welcomed on making his re-appearance in London after his Australian tour, and chose these two for his opening pieces. Mr. Toole made one of his usual amusing speeches.

23rd. DRURY LANE.—Benefit in aid of the Royal General

Theatrical Fund. The use of the theatre was generously given by Augustus Harris. *His Last Chance*, from the Gaiety ; *Cut Off with a Shilling*, with Sidney and Fanny Brough and Charles Collette ; a scene of *Antony and Cleopatra*, from the Princess's ; first act of *Jane*, from the Comedy ; and *The Gay Lothario*, from the St. James's, were given, and Chevalier Scovel, E. J. Lonnen, Letty Lind, Dan Leno, Albert Chevalier, Charles Coborn, Arthur Roberts, and Charles Danby also gave their services.

25th. Death of John Beer Johnstone, father of Eliza Johnstone. He wrote more than a hundred and fifty dramas and pantomimes. He was eighty-three years of age when he last appeared at the Princess's, under Wilson Barrett's management. Buried in Brompton cemetery.

25th. LADBROKE HALL.—*The Shadow Hunt*, four-act comedy by Arthur Davey and Walter Pollock. (Played for copyright purposes.) Augustin Daly bought the American rights.

26th. H.R.H. the Prince of Wales dined at the Garrick Club, at the invitation of Henry Irving, J. L. Toole, S. B. Bancroft, John Hare, Charles Wyndham, Arthur Cecil, Beerbohm Tree, Wilson Barrett, and Edward Terry. The other guests invited were Augustus Harris, Walter Lacy, A. W. Pinero, and F. C. Burnand.

27th. GRAND.—*Romeo and Juliet*. Romeo, E. H. Vanderfelt ; Friar Lawrence, George Warde ; Mercutio, William Calvert ; Apothecary, W. B. Harrison ; Tybalt, Sydney Compton ; Lady Capulet, Claire Pauncefort ; Nurse, Kate Hodson ; Juliet, Miss Fortescue. The representatives of *Romeo and Juliet* had both greatly improved on previous performances.

27th. Wilton Jones, dramatic author, etc., read a clever paper on "Parody and Burlesque" before the Playgoers' Club.

27th. PARKHURST THEATRE.—*Terry ; or, True to His Trust*, one-act play by Sutton Vane.

27th. About this date there was considerable stir in the theatrical world with reference to the subjoined letter, a copy of which is given as a matter of history, and which was sent round to various London newspapers :—

"LONDON, April 27th, 1891.

"SIR,—We the undersigned managers beg to inform you that on and after Saturday next, May 2nd, it is our intention to withdraw our advertisements from the *Era* newspaper.

"We feel reluctantly compelled to take this step as a protest against the attitude recently adopted by the *Era* towards the stage, of which it professes to be the recognised organ, and particularly to mark our sense of disapproval of the personal paragraphs contained in last week's issue, which we consider

to be quite unjustifiable, and likely to be prejudicial to the interests of our profession and the respect in which we desire to see it held.

"We remain, your obedient servants,

"HENRY IRVING.

"JOHN HARE.

"J. L. TOOLE.

"H. B. TREE.

"GEORGE ALEXANDER.

"EDWARD TERRY.

"MRS. JOHN WOOD.

"To the Editor of the *Era*."

28th. Death of Edward Chessman at Liverpool after a short illness, aged about 48. Was a principal in William Hogarth's *Cloches de Corneville* Opera Company. He was born at Brighton, and commenced his career as an actor under Mr. Wyndham at the Theatre Royal, Edinburgh. Was a good all-round actor.

29th. ROYALTY.—*Our Boys* and *Dream Faces* were chosen by the St. Swithin's Amateur Dramatic Club for their annual performance. In the last-named piece J. W. Williams was a little hard, but otherwise good, as Robert, F. C. Althaus a very good-looking Philip, Agnes Verity a sweet Lucy, and Cicely Richards a thoroughly sympathetic and tender Margaret. I knew this latter actress's powers, but I did not believe them to be so great. *Our Boys* followed. With all respect for David James, I would not wish for a better Perkyn Middlewick than E. C. Silverthorne's—not a slavish copy, but a hearty, original reading. R. C. Lochlien was good as the pompous Sir Geoffrey, J. W. Williams excellent as Talbot Champneys (considering he had to take the part at seven hours' notice, owing to S. G. Asher's illness), W. F. Lee a manly Charles Middlewick, E. J. Mercer and J. Fairlie as Kempster and Poddles, Lucy Buckstone a captivating, well-bred Violet, Agnes Verity a bewitchingly saucy Mary Melrose, Florence Haydon an amusing Clarissa, and Cicely Richards as the one and only Belinda and the original of the character. The St. Swithin's is one of the best of our amateur dramatic clubs, and is wise enough always to engage professional talent to support it. The performance on this occasion was so good, taken all round, that I have selected it as showing what amateurs can do.

30th. CRITERION *matinée*.—*Husband and Wife*, by F. C. Phillips and Percy Fendell. At the time this was first tried I wrote the following: "With considerable revision and 'pulling together' this piece can be made acceptable, for there was much fun in it, despite the fact that insufficiency of rehearsal was very apparent. That fruitful subject for farce the patient, hen-pecked husband, who ultimately revolts, is the theme. A body of ladies,

at the head of whom are Mrs. Greenthorne and Mrs. Smith, have formed themselves into a society for 'Married Women's Protection,' and the amelioration of the morals of peccant spouses. Under their vigorous measures the men are reduced to feeding babies and hemming dusters. The ladies have a club called the 'Tiger Lilies.' Mrs. Springfield, a pretty widow, takes the part of the men, and induces them to form a rival club, 'The Dandelions,' and this is established in the very next room to the ladies' meeting-place. The emancipated husbands celebrate the event by a champagne supper and baccarat, and the police appear upon the scene and take ladies and gentlemen alike off to the station as having been found in a common gambling-house. Up to this the piece was decidedly amusing, but in the third act a new element was introduced. Mrs. Springfield comes to Greenthorne's house, and, afraid of being seen by her jealous admirer, Alfred Stepit, conceals herself behind some window curtains, and presently emerges as a stable-boy, a supposed admirer of the housemaid Mary, who has furnished her with the disguise. Carlotta Addison and Miss Victor, and George Giddens and W. Blakeley, were excellent; indeed, all the characters were understood, but would have been done more justice to had the parts been better conned. *Husband and Wife* was received with sufficient favour and encouragement for the authors to revise their work, and they may be recommended not to reproduce it until it has been thoroughly rehearsed." This play was afterwards produced at the Comedy, when considerable alterations were made in it, which will be noticed under their proper date.

30th. TERRY'S *matinée*.—Herbert and Ethel Harraden produced "four of their one-act original musical comediettas." The first, *Charlie*, is another version of a subject that has been used before, of a couple of young ladies who imagine that they are in love with the same man, until they discover that their sweethearts are cousins. Miss St. Quinten (Kitty) and Loie Fuller (Lizzie) had some pretty numbers, which they sang well, and by their lively acting made the piece acceptable. *All About a Bonnet* told of a tiff between husband and wife, in which the male has to surrender unconditionally to the weaker sex. Mr. and Miss Harraden, who appeared as Herbert and Ethel, should have entrusted the characters to professional talent. *That Woman in Pink* proved thoroughly bright and entertaining both in music and dialogue. Loie Fuller and G. T. Minshull depicted with spirit and humour the characters of Florrie and Jack, an engaged couple. Florrie is ridiculously jealous about Jack's attention to

"That Woman in Pink," who is no other than Jack's sister, the two having plotted to cure Florrie of her devotion to the "green-eyed monster." For *Aunt Agatha's Doctor* nothing could have secured a favourable reception. Miss Harraden was the Aunt Agatha, who, knowing that Rosie (Miss St. Quinten) very much regrets having broken off her engagement with her swain, but is too proud to make the amends, induces the girl to avow her real feelings to the family doctor (Mr. Harraden), who, after he has heard the confession, pulls off a false beard and moustache and stands revealed as the lover. One of the pleasures of the afternoon was afforded by the excellence of the orchestra, under the direction of Mr. Barter Jones.

30th. LADBROKE HALL.—*Trust*, "conventional drama" in four acts by Horace C. W. Newte. This *was* a conventional melodrama, but might have passed muster had not the author entrusted his principal female character to the Princess Eugenie di Christofero, a lady who possessed not a single qualification to appear as an actress. Miss Berkeley, a pupil of Sarah Thorne's, showed great promise in a part that required some power.

ADELPHI.—*The English Rose* ran until the end of April. During the run A. B. Cross and W. B. Sutherland played Harry O'Mailly.

V.

MAY.

2nd. Death of Katty King (Mrs. Arthur Lloyd), daughter of T. C. King, the tragedian, a great favourite in Dublin. The deceased lady, though she had acted on the regular stage, had made her principal reputation in variety theatres.

3rd. Death of Barry Sullivan at his own residence, Albany Villas, Hove, Brighton, after nearly three years' severe illness, he having had a paralytic seizure in August, 1888. Born at Birmingham in 1824, he made his *début* at Cork in 1840, but had been intended to follow the draper's business. After playing for some time in Ireland, joined W. H. Murray's company at the Theatre Royal, Edinburgh. Made his first mark as Sir Edward Mortimer in *The Iron Chest* (Theatre Royal, Edinburgh), May 3rd, 1847. London *début* as Hamlet (Haymarket) February 7th, 1852. Amongst the characters he appeared in were Angiolo in Miss Vandenhoff's *Woman's Heart*, Evelyn in *Money*, Hardman

in Lytton's *Not so Bad as We Seem*, Valence in Browning's *Colombe's Birthday*, Claude Melnotte, Franklyn in *Love's Martyrdom*, Tihrak in *Nitocris*, Jaques in *As You Like It*. These were previous to 1857. Then he went for an American tour, and made a considerable sum of money. Reappeared in London August, 1860, at the St. James's as Hamlet. Went to Australia for six years. Returned to England in 1866; in September of that year appeared as King John and Macbeth at Drury Lane, and became manager of the Holborn Theatre. Appeared again in America and Australia, and from 1875 to 1879 starred throughout the United Kingdom. June 4th, 1887, saw his last appearance as Richard III. at the Royal Alexandra Theatre, Liverpool. He was a very great favourite in the provinces, and particularly in Shakespearian characters. His acting was of the robust school. He was buried in the Glasnevin cemetery, Dublin.

4th. Chelsea Town Hall.—*The Reckoning*, original play in three acts by Ernest Genet, was unconventional in idea and contained some good situations; with compression, a little rearrangement, and a strengthening of the love interest, it could be made acceptable to country audiences. The author, who appeared to advantage as Allen Raymond, received valuable aid from Charles W. Glassington as Bernard Currie, and from Louise Franklin as Daisy Bradmore.

4th. SADLER'S WELLS.—*Marishka*, five-act drama by Wanda Zaleska.

4th. STANDARD.—*Paul Jones*. This comic opera was given by Charles Wibrow's company, which had been touring for some time. The cast was as follows:—Paul Jones, James Leverett; Rufino de Martinez, Walter Ashley; Bicoquet, Mat Robson; Don Trocadero, W. S. Hartford; Kestrel, Barton de Solla; Bouillabaise, Charles Wibrow; Petit Pierre, H. O. Clarey; First Lieutenant, B. Barton; Second Lieutenant, G. W. Barte; Yvonne, Louisa Henschell; Malagurna, Marion Erle; Delphine, Leslie Melvin; Chopinette, Ivy Warner.

5th. OPERA COMIQUE.—*Betrayed by a Kiss*, one-act comedy by "Jay Nibb." This was based upon a countess and a chevalier changing characters with their respective man and maidservant, and these four characters were represented by Marie de Valge, H. A. Saintsbury (the author), J. G. Taylor, and Mrs. Campbell Bradley, the two latter excellent. Loie Fuller was not at her best as Gabrielle St. Aubert, but Maud Digby was charming as Adèle de Vernois.

5th. LYRIC.—*The Anonymous Letter*, original three-act comedy by Mark Ambient and Frank Latimer. The title almost tells the

story. Helen Grant is a popular actress, known as the "Siren" from the witchery she exercises over men. A Bohemienne in the best sense of the word, she disregards appearances, and is, therefore, the subject of disgraceful scandal. She has won the heart of Charles Credit, a good fellow, who believes in and trusts her implicitly. Ernest Sinclair, a wealthy playwright, has written a part specially for her, and therefore is almost compelled to visit her constantly. He has married straight from a convent his wife Marie, and both are deeply attached to each other. The serpent in their Eden is Lady Dollary, who, having once been desperately in love with Sinclair, though he never encouraged her passion, only awaits the opportunity to revenge herself. This arises out of his frequent association with the "Siren," for Lady Dollary breathes suspicions into Mrs. Sinclair's ears, and finding these of no avail, at last writes the "Anonymous Letter," which points at a *liaison* between Sinclair and Helen Grant. When this letter reaches Marie's hands she at once leaves her house and takes refuge with Lady Dollary, who has been her pretended most attached friend throughout. Sir Daniel Dollary is a promoter of companies; he is floating one, for the success of which only one thing is necessary: the securing of a patent of which Baron Goldscheim is the possessor. The Baron, a great admirer of Helen Grant's, strives his utmost to induce her to place herself under his protection, but she persistently refuses all his advances. He also possesses a wonderful formula, the imprimatur of which is absolutely necessary to the success of a speculative company. We must candidly own that we cannot understand what this formula is; but anyhow Helen obtains possession of it. She openly tells the Baron this, and offers to buy its use with the return of the diamonds he has lavished on her. He will consent to part with it on the condition that she yields herself to him; and she refusing, he is so in love with her that he offers her marriage. This she also refuses, millionaire as he is, and he is then so struck with the nobility of character of one of whom the world thinks so lightly, that he not only gives her the formula, but the patent necessary to the success of the company, and so saves her lover Charles Credit's fortune, Charles having invested the whole of it in the said company. Lady Dollary has discovered that her husband is on the verge of bankruptcy, for his company is not a success. She informs Sinclair of this, and he thinking her his friend, offers to help her husband to tide over his difficulties. When Sinclair learns that Helen Grant is the possessor of the patent, he tries to purchase it of her, but she says she has other

uses for it. She has all along suspected that Lady Dollary has been the writer of the anonymous letter, and taxes her with being its author. Of course there is a denial, but Helen Grant conquers. She shows that she can have faith in the better nature of a woman. She gives Lady Dollary the patent and the incriminating letter, so that it shall never be traced, and Lady Dollary goes to Mrs. Sinclair, and, we are led to suppose, confesses to her the wickedness of which she has been guilty, and so restores the young wife to the arms of her husband. The conduct on the part of Helen Grant is quixotic, but we presume that the authors wish to prove that an actress and a Bohemienne is capable of exalted actions. There was some smart writing in the play, but the acts may be said to be split up into a series of duologues. The drawing of the characters is much exaggerated, and is faulty. Baron Goldschein, a notorious libertine, suddenly becomes an ardent admirer of virtue. Sir Daniel Dollary, M.P., is supposed to be an able financier, and yet is the silliest of men, who employs his leisure moments in using a skipping-rope like a schoolgirl. Mrs. Sinclair, fondly attached to her husband, yet believes in the inculcating letter almost without hesitation. Lady Dollary, taking the deepest interest in her hen-pecked husband, can be guilty of a despicable act to satisfy her revenge on a man who has never really wronged her. Helen Grant, given to Bohemianism and flirtation and acceptance of valuable presents from a worthless individual, the attentions from whom are an insult, is yet an angel of purity. But the parts were so well played as almost to make one forget their inconsistencies. W. H. Vernon as Baron Goldschein was the type of a rich, sensual, and generous libertine. George Mudie (Sir Daniel Dollary) played wisely his character on broad farcical lines, and made it amusing. Lewis Waller's Sinclair was a gay, light-hearted fellow, fond of a joke, his only trouble being his wife's temporary disbelief in him. Eric Lewis was natural and quaint as the confiding lover Charles Credit, and Cecil Frere the model of a respectable servant. Annie Rose enlisted sympathy and looked very pretty as Mrs. Sinclair. Edith Vane as Lady Dollary had a difficult part to portray, a woman who by turns was swayed by love and hatred, and acquitted herself admirably. Alexes Leighton gave one of the best renderings I have seen of a talkative, faithful Scotch servant, Paterson. Florence West was thoroughly Bohemian, yet always ladylike, loving, and making one believe in Helen's sincerity and power, despite the flirtations, etc. The character was a risky one, but the actress handled it with great tact. *The Anonymous*

Letter, with some alterations, was afterwards played at several *matinées*.

6th. COURT.—*The Late Lamented*. No droller farce was perhaps ever written than Bisson's *Feu Toupinel*, but it had its objectionable features. Those who saw Mr. Horner's version at once admitted that the fun throughout was clean and honest, for the adaptor had eliminated everything distasteful, without losing one iota of the humour. What is more, the scenes presented were thoroughly English, not French characters and events merely transplanted on to English soil. The original idea is very funny. Mrs. Stuart Crosse is a lady who, having revered all her life and after his death held up the late Mr. Nicholson as a pattern of all the virtues, bestows her hand on Mr. Crosse, and takes good care to frequently remind him of the excellency of the "Late Lamented." She even carries her adoration so far as to have the picture of her worship, representing him as the most solemnly respectable of individuals, hung in her drawing-room. But a terrible revulsion comes over her feelings. Mr. Fawcett, the lawyer, comes to settle up her late husband's estate. He was a wine-merchant, with a branch house in Cyprus, which he used to visit every year, spending six months in the island. Though Mrs. Nicholson never accompanied him, just as he was preparing for one of his journeys she was taken ill, not seriously enough, however, to detain him. On arriving at Cyprus he received a telegram leading him to suppose that his wife was dead, though the communication referred to a wealthy aunt of his. He was then seized with the country fever, and a rather fast young lady known to the garrison as "Larky," a terrible, but good-natured flirt, nursed him through his illness. Out of gratitude, and believing himself a widower, he married her. Thus when he died he left two widows. In going through the accounts Mrs. Crosse discovers that he possessed a handsomely furnished villa in Cyprus, and had paid various heavy milliners' bills; and her indignation is proportionately great. "Larky" has in the meantime married Richard Webb, has come to England with her husband, and by chance they have taken up their abode in the flat above the Crosses—with whom they become acquainted—in West End Mansions. Mrs. Crosse has an attached old butler, Parker, who unintentionally makes much mischief. He and his new master hate each other, so when Parker is discharged he tells his mistress that Crosse is "carrying on" with Mrs. Webb, and Mrs. Crosse's suspicions are confirmed by finding a jeweller's bill for a £700 diamond necklace in her husband's pocket. Then Major Marshall comes to see his friend

Crosse. The Major has just returned from Cyprus, where he was quartered and knew Nicholson, and pours into Crosse's horrified ears the story of "Larky's" doings and her marriage to the "Late Lamented," that he (Marshall) was a great admirer of "Larky's," that he has seen her and means to follow up his conquest, and that "Larky" had a great liking for Richard Webb. Crosse, naturally believing that Nicholson only left one widow, imagines that he has married "Larky," and so becomes intensely jealous, and in order to prevent his wife and the Major meeting, hurries him over his luncheon to such an extent as to bring back a severe return of some form of jungle fever, which is excruciatingly and funnily exhibited. Then in the third act Mrs. Crosse sees the diamond necklace on Mrs. Webb's neck (it had been given her by the "Late Lamented," and the bill had been sent in to his successor). The Crossees both behave so strangely from their mutual jealousy that Webb takes them for a pair of lunatics, and in the Webbs' rooms is found another portrait of the "Late Lamented," painted in Cyprus as a jaunty individual, with eye-glass and curled moustache, in absurd contrast to his other likeness. With the exception that the second act is a little prolonged, the farce created the very heartiest laughter from the commencement to the end. Mrs. John Wood's method was exactly suited to the part of Mrs. Stuart Crosse, and she made the character a most amusing one. Arthur Cecil, too, though a little nervous on the first night, grasped the absurd jealousy and bewilderment of his situations. Herbert Standing had not been seen to greater advantage for years; his acting was the very essence of light comedy. Fred Cape made an excellent character-part of Parker, and the remainder of the cast was all that could be desired. The reception of *The Late Lamented* was a most favourable one. A play entitled *The Late Lamented* was written by Tom Taylor, and was produced at the Haymarket Nov. 19th, 1859. It only ran three nights. It was acted by Charles Mathews and Miss Reynolds as a marquis and marchioness, and by J. B. Buckstone and Mrs. Charles Mathews as the two servants. The only similarity to *Feu Toupinel* was the constant regret and admiration expressed by the Marchioness for her former husband. The subject was perhaps better treated by Henri Drayton in his musical duologue, *Never Judge by Appearances*, played at the Adelphi July 7th, 1859. Fred Horner's *Late Lamented* was afterwards transferred to the Strand (Aug. 1st).

6th. Kilburn Town Hall.—*The Double Event*, three-act comedy by James East, for copyright purposes.

7th. TERRY'S *matinée*.—Three-act farce by Harry Greenbank. A very weak production was *The Director*, which was only accepted on account of the excellence of the acting. Mr. Sydenham Sudds, chairman of the Central African Clothing Distribution Society, quietest and most submissive of husbands to an imperious wife, is induced by the prospect of large dividends to become chairman of the Harmony Music Hall. He visits the place of entertainment on the plea that he is attending a meeting of the African Society, and the fact is discovered by his wife, also by Tom Ashford, who gets the whip hand of him, and compels him to consent to his marriage with Dolly. Rebecca Sudds, a gushing spinster of a certain age, has a passion for comic songs, and yet has a fervent but most bashful admirer in Joseph Jonquil. Augustus Sudds, to please his aunt, invites Charlie Chiffins, a music-hall lion comique, to one of his father's quiet musical evenings, and the "London Warbler" horrifies most of the company by singing one of his evening melodies. The final touch to Sydenham Sudds's miseries comes in a deputation of serio-comic ladies from the "Harmony," who, to enlist his sympathy for their grievances, chuck him under the chin and dance a "lively measure," making him the centre of the group, in which situation he is discovered by Mrs. Sudds. There were some very clever lines in the farce; had all the work been as good, the young author might have accepted the plaudits of his friends as genuine. Edward Terry (Sydenham Sudds), Henry V. Esmond (Augustus Sudds), E. M. Robson (Joseph Jonquil), and Sophie Larkin (Rebecca Sudds), in the comic parts saved the piece. Philip Cuninghame (Tom Ashford) and Alice Maitland (Dolly Sudds) played naturally as the lovers. Mr. Terry had at one time some idea of putting the farce in the evening bill.

7th. VAUDEVILLE *matinée*.—*Leah the Forsaken*, performance given in aid of the Women's Trades Union League. Bessie Byrne, in the title rôle, did not shine; Bassett Roe was powerful as Nathan; A. B. Cross was fairly good as Rudolph; and Fred Thorne contrived to extract a few laughs as Ludwig. Annie Hill elicited sympathy as Madalena, and Miss Culrik made a favourable impression as Sarah.

7th. ST. GEORGE'S HALL.—*Pretence*, by S. Boyle Lawrence. Herbert Linnere is secretly engaged to Kate O'Connor. In order to avert the suspicions of her aunt, who wishes her to marry a rich man, she prevails on Herbert and her sister Nelly to pretend to be in love. From pretence they come to real earnest, but when, during the absence of Kate, Herbert declares his

passion for Nelly, the girl, though she owns she loves him, tells him also that she despises him for his falseness, and bids him be true to her sister. Just then Kate and Fred (whom she had previously refused) enter the room. The curtain falls on Nelly promising to be Fred's wife. Rather weak and confused in plot, but dialogue good. Acted by amateurs.

7th. ADELPHI (revival).—*Streets of London*. Often as this play of *The Streets of London* has been revived, it always appears to appeal to an audience, the secret being that it is a human play, and shows us how among the poorest and the lowliest kindness and charity are most to be found, and that even a rogue such as Badger has a heart. There is no occasion to tell the story. At the Adelphi the great sensation scenes of Charing Cross on a snowy night, with its kaleidoscope of humanity, its real cabs, hot-potato sellers, beggars, and young swells, were faithfully reproduced; and the "house on fire," with the arrival of the real engine and horses, and the marvellous escape of Badger from the blazing ruins, created the same sensations as they ever did. Leonard Boyne imparted an amount of jovial devil-may-care-ism to Badger that made one forget what a rascal he is, but he could be firm and incisive enough when occasion required, and in the scene where he is nearly suffocated with the fumes of the charcoal he held the house. Genial kind-hearted Mr. and Mrs. Puffy found capital exponents in Lionel Rignold and Mrs. H. Leigh, clever Clara Jecks was a saucy good-natured Dan, and T. B. Thalberg and Olga Brandon were effective in their parts. Frederic Glover was not quite the Crawley one would expect; he did not seem to grip the character. As good a performance as any was that of Ada Ferrar as the imperious and stony-hearted Alida. The revival was a decided success.

7th. CRITERION *matinée*.—Charles Wyndham gave a performance of *David Garrick* in aid of the Actors' Benevolent Fund, which realised £200 clear.

8th. VAUDEVILLE (revival).—*Confusion*, for a series of *matinées*, farcical comedy in three acts by Joseph Derrick. This wildly diverting farce was first tried at a *matinée* May 17th, 1883, and was placed in the evening bill at the Vaudeville July 16th of the same year, when Mr. Thomas Thorne commenced his summer season. Of the original cast only one, Fred Thorne, still appeared, and he filled the character that he played from the first. It will perhaps be remembered that the mistakes in the play arise through a telegram and a vaguely worded letter. Lucretia has accepted the attentions of the bachelor Blizzard, when she picks

up a telegram which she thinks will account for his sudden summons to London. In it she reads, "Your baby is worse," and concludes that he is a father and a Don Juan. The communication has really been addressed to James and Maria, who, secretly married, but passing as single people, have been obliged to leave their "offspring" in town. Blizzard has gone to fetch a pug-dog as a present for Rose; and as the husband objects to a dog in the household, she leaves for him an ambiguously worded letter, in which she claims kindness and sympathy for the "little thing," so that when Mumbleford sees the baby he imagines it to be the "little thing," a child of his wife's. Then he behaves so strangely that a doctor is called in, and he is taken for a maniac; and overhearing a conversation in which, to quiet Mumbleford, Blizzard says to Rose that the only way out of the difficulty is to drown "the little thing," the husband imagines that they are plotting the drowning of the baby. The farce played so crisply that the situations produced the heartiest laughter. Thomas Thorne might have made Blizzard a little more jovial, but the actor warmed to his work as the play progressed, and was droll in his representation of the wrongly suspected admirer of the strait-laced Lucretia, a character played with great humour and vivacity by Emily Thorne, whose assumption of juvenility was most amusing. Fred Thorne's stolidity of countenance as James tickled his audience immensely, and Kate James was very clever in playing up to him as Maria; their scenes together went splendidly. H. B. Conway's consternation and horror when he as Mumbleford fancies that his wife has brought to his house a child of hers, and not his, were in the truest spirit of comedy; and his acting was of the best. Dr. Jones was neatly played by F. Grove. J. Wheatman made a hit in the small part of Muzzle. Ella Banister looked very pretty, and was earnest in style. Annie Hill was wanting in animation as Violet. Oswald Yorke as Rupert Sunbury was far from an engaging lover.

9th. NEW OLYMPIC.—Mr. Wilson Barrett brought his season to a close on this date. The strain upon him as manager and actor had been very great, and had certainly told upon him, for he appeared quite exhausted at the close of the performance. The evening was also made the occasion of Wilson Barrett's benefit, and a varied programme enabled him to appear in several of those characters which he reckons amongst his greatest successes. First came Brandon Thomas's *The Colour Sergeant*, which has been lately seen; and though it has in it no part for the *bénéficiaire*, it embraces favourite members of his company. This

was followed by (for the first time in London) a one-act phantasy, by S. Weir Mitchell, M.D., LL.D., entitled *The Miser*: The Miser, W. Barrett; Death, A. Melford; Satan, Cooper Cliffe; A Woman, L. Belmore. This piece, though short (it only played some twenty minutes), is effective, but weird and almost "uncanny." It was received with considerable approval in America, and if gloomy, is powerful. The "Miser" has made his gold his god; nothing shall tear it from him, shall win it away from him, or induce him to part with it. It is his life, and he will not barter any portion of it even for the sensuous kisses of woman. He mocks at Satan, who tempts him and warns him that he cannot carry the gold with him to the grave, which is open for him, and to which Death draws him with its bony arm, for as it does so the "Miser," with an unearthly scream, falls dead. Wilson Barrett assumed the voice and senility of age with great cleverness, and completely sank himself in the character. The other members of the cast were thoroughly effective. The third act of *The Lights o' London* followed (cast as before); and this was succeeded by the second act of *Hamlet*, with Barrett as Hamlet and Winifred Emery as Ophelia. The only change in the characters last seen here was that S. M. Carson played Rosencrantz. This was succeeded by the masquerade scene from *The Acrobat*, including the Watteau ballet, and the whole concluded with *Chatterton*, with Wilson and George Barrett and L. Belmore in their original characters, L. Hanbury as Lady Mary, and A. Cooke as Mrs. Angel. To have appeared in such an arduous round of characters in one evening was a strain upon any actor: but notwithstanding Mr. Wilson Barrett's evident fatigue, a speech was insisted on, and briefly, in a heartfelt manner, he returned thanks for the kind feeling displayed towards him by the public, a feeling which he hoped and believed would be ever maintained; disclaimed energetically any connection with or approval of the "no-fee" demonstration which had lately taken place; spoke of how he had always endeavoured to uphold the dignity of his profession; and said that, had he perhaps been more of a showman and less of an artist in the past, he would have been a richer man. And then Mr. Barrett admitted that, having had no holiday for five years, acting, management, and authorship combined had told upon him, so that he should be glad of a little rest. He was happy to say that when the theatre reopened Mr. Charles Wilmot would relieve him of a portion of his labours. He finished by promising that he would produce several new plays which he possessed. The *bénéficiaire* was most cordially as well as enthusiastically received

and cheered, and his speech was several times interrupted by applause.

9th. ST. GEORGE'S HALL.—*Mabel*, original play in 3 acts by George Fox.

11th. TERRY'S *matinée*.—*The Lady from the Sea*, Eleanor Marx Aveling's translation of Henrik Ibsen's five-act play. Even those who do not worship Ibsen are compelled to admit that as a reading play *The Lady from the Sea* is poetic, imaginative, and interesting. It is in a degree hypnotic, for an unseen and far-distant human being exercises an extraordinary influence over another with whom for a time he has been brought in contact, and the work appears to endeavour to inculcate that perfect freedom will enable woman to resist phantasies and listen to the dictates of common sense, whereas so long as she is fettered by conventional rules and customs she will be a slave to her fancies and act in defiance of all moral law. And yet this play, that promised more perhaps than any other if it were put upon the stage, proved in representation the most disappointing of any of Ibsen's yet seen in England. Ellida Wangel, whilst living at a lighthouse shut off from society, from her abiding near the sea has become imbued with its restless, perpetually changing spirit. A shipwrecked sailor crosses her path. He is daring, and from his calling is ever on the waters. He appears to her to be a spirit from the deep. He is her affinity; and she betroths herself to him, nothing more. He leaves her, but some day promises to return; and she must then be prepared to follow him. Years elapse, Ellida marries Dr. Wangel, a widower, with two grown-up daughters, and she goes to live with her husband on a fjord. Here a child is born to her, but she insists that the child has the eyes of her affinity, which were ever changeful as the sea. She feels that, like Nora in *The Doll's House*, she has been living with a "strange man," that there is not that communion of soul between herself and her husband that should exist. She is restless, preoccupied, and has no interest in life, but is perpetually haunted by the unseen presence of the man to whom she betrothed herself. At last he appears in the flesh and commands her to leave home and husband, and follow him. A great struggle takes place within her. She has learnt to love the man with whom she has united herself, and yet the other possesses an almost irresistible influence over her. To decide with which of the two her future shall be passed, she must have absolute freedom. Her husband must give her back her liberty without reserve. Dr. Wangel, a weak man, does so. The stranger, her affinity, is disposed to enforce his claim, and

draws a pistol. Ellida throws herself into her husband's arms to shield him. She makes her choice, now that it is left unreservedly to her own volition, and remains with Dr. Wangel; and "the stranger" departs, never to cross her path again. As sketches of character that have no absolute bearing on the main interest, we have Arnholm, an old teacher of Bolette's, who accepts him without feeling for him one spark of affection, but that she may see something of the great outer world, to which he promises to introduce her; a consumptive sculptor, Lyngstrand, a type of utter selfishness; and Ballested, a curious creature, with an aptitude to turn his hand to anything. Rose Meller's Ellida Wangel was a conscientious, thoughtful study, but it lacked inspiration; it was graceful, but commonplace; it was the ruffled surface of a pond instead of the majesty and power of an ocean storm. Violet Armbruster in a more conventional character was thoroughly satisfactory, and Edith Kenward was decidedly clever as Hilda, a girl that is just stepping into womanhood—thoughtless almost to cruelty, but that yearns for love and affection. Charles Dalton's part as "the stranger," Ellida's betrothed, was what is generally accepted as a "showy" one, but the actor did not overstep the bounds of prudence, and made it effective and poetic. Herbert Sparling's Lyngstrand was commendable. A consumptive subject, who is quite unaware that he will never recover, is difficult to impersonate. Of the remaining characters, I can only say that Ibsen had evidently not inspired them or made them other than conventional.

12th. CRITERION *matinée*.—Mr. Charles Wyndham kindly lent his theatre for a special *matinée*, organised in aid of the Clewer Mission Work and Schools, which were much in need of assistance. The lessee, Mary Moore, and George Giddens appeared in *Delicate Ground* and gave great satisfaction. The programme included, among other items, scenes from *Macbeth* by Hermann Vezin and his pupil, Laura Johnson (who was powerful in Scene I., Act II., and in the "sleep-walking" scene), assisted by A. Kendrick and Lockhart and Kate Selwyn, and concluded with "a musical farce of the future," written and composed by Cotsford Dick, entitled *On Lease*: Lady La Rose, Mrs. Godfrey Pearse; Sir Charles La Rose, C. P. Colnaghi; Colonel Fitz-Bluster, Mr. Walkes; The Registrar, Cotsford Dick. Although this trifle had been tried at the Lyric Club, it had not hitherto been heard in public. It is a merry skit on a supposed new marriage law, whereby the contracting parties can "lease" each other for a term of six months or three, seven, fourteen, or twenty-

one years, and then determine the lease by going before the registrar, a very busy official, humorously played by the author. The "book" is smart, and the music lively and catching. The choruses of "Bridegrooms" and of "Brides" were redemanded, as was also Lady La Rose's song, "I was a society beauty," most charmingly sung by Mrs. Godfrey Pearse, a daughter of the great Mario, from whom the lady inherits her expression and tuneful voice. There is a little under-current of fun through the mistakes arising from the acquisition of a poodle, in which all but the registrar are mixed up, and the three sing a lively trio, "When a husband would a-wooing go." The whole winds up with the appearance of Cupid heralding the approach of an old couple who have gained the prize awarded for fifty years of uninterrupted wedding bliss—a pretty and fanciful idea. C. P. Colnaghi was quaint and droll in his part. Though reminiscent of *Trial by Jury*, the trifle is decidedly acceptable. The *matinée* was under the patronage of royalty.

12th. Lyric Opera House, Hammersmith, put up for sale by auction at the Mart, Tokenhouse Yard, but bought in at a reserve price of £10,000, £8,000 having been the highest price offered.

12th. LYCEUM (revival).—*The Corsican Brothers*. Henry Irving first produced this play, Saturday, Sept. 18th, 1880. He then, as also W. Terriss, Mr. Tyars, Mr. Archer, and Mrs. Pauncefort, filled their present rôles, and A. W. Pinero was M. Alfred Meynard, Miss Fowler Emilie de L'Esparre, and Alma Murray Coralie. Whilst on the subject of the past, I may recall that the play was first produced in England at the Princess's Theatre, under Charles Kean's management, Feb. 24th, 1852, when Kean created a perfect *furor* as the Dei Franchi, and Alfred Wigan was the Château Renaud. Walter Lacy was afterwards a most successful representative of the last-named character; and in France, when *Les Frères Corses* was produced at the Théâtre Historique, Paris, Aug. 10th, 1850, Charles Fechter, "the original interpreter," was praised "for the subtlety with which he marked the characteristic differences between the town-bred and the country-bred brothers." *The Corsican Brothers* is essentially a one-part play, for Château Renaud, the hectoring libertine and duellist, is after all but a feeder to the character of the Franchi. Mr. Irving had not much altered his original reading of the last-named brothers. Louis he makes poetical, gentle, and heroic in his devotion to Emilie. Fabien is a veritable Corsican, impulsive, generous, but relentless. He completely makes one believe in the strange mystic tie between the two brothers. The cold-blooded ruthless

savagery of the man was exhibited in the duel scene, which was magnificently fought. W. Terriss again showed considerable power as Château Renaud, but not so much as might have been expected in such an actor. Annie Irish was a delicate and graceful Emilie de L'Esparre, Mrs. Pauncefort a dignified kindly Madame dei Franchi, and Mr. Haviland excellent as M. Alfred Meynard. The other characters were quite satisfactorily represented. Some improvement was anticipated in the method of appearance of the ghost, but even modern science does not seem able to better the solidity of the supposed disembodied apparition. The visions were well arranged, and the scenes representing the château in Corsica and the "forest glade" in Fontainebleau were perfection. It was on the Bal de l'Opéra scene that Mr. Irving had expended his greatest efforts. A more realistic and brilliant *coup-d'œil* has never been seen; it was a reproduction of the interior of the opera-house, with its boxes full of gaily-dressed people, massive chandeliers shedding their light on hundreds of fantastic forms whirling in the dance, and special ballets of Chicardes, Debardeurs, and Pierrots. The house rang again and again with applause, although the play itself is old-fashioned and not quite so readily believed in as it was years ago.

12th. LYCEUM (revival).—*Nance Oldfield*, one-act comedy by Charles Reade. There was no part in Dion Boucicault's piece that afforded sufficient scope for the display of Miss Terry's talents, and therefore Mr. Irving wisely gave her an opportunity of appearing in a character for which the actress is eminently suited. Charles Reade's play is but *David Garrick* (which, by the way, was taken from the French) in petticoats. Alexander Oldworthy, a poet and budding dramatist, has been bewitched by the attractions of Nance Oldfield, the great actress. His father implores her to cure him of his passion. She does so by making herself out to her boyish lover all that is mercenary, unlovable, and slatternly. But the youth being reduced to abject despair by being disillusioned, she gives him an object in life by promising to get his tragedy produced, and to play the leading character in it. Miss Terry was perhaps suffering from nervousness on the first performance, and consequently the prompter was frequently heard, but there were moments when the actress showed us what a vein of rich and enchanting comedy would be struck in her delineation when she was thoroughly at home in the part. Gordon Craig, though he has not sufficient experience to play Alexander, surprised me by the improvement he had made. Wenman was a little too bucolic as the country attorney. Kate Phillips was

excellent as a rather simple waiting-maid. It should be mentioned that this comedy is not the only version of Fournier's *Tiridate ; ou, Comédie et Tragedie*, a very old French play. Mrs. Bracegirdle was the heroine in *An Actress by Daylight*, played by Mrs. John Wood during her St. James's management. John Oxenford's adaptation, *The Tragedy Queen*, found favour, with Mrs. Stirling as Mrs. Bracegirdle, at the Olympic, May, 1856. The present version was originally entitled *Art*, but under the now used title was last played by Genevieve Ward at the Lyceum during her short season, commencing April 2nd, 1888.

12th. STEINWAY HALL.—*Hearts or Diamonds*, duologue by Ina Leon Cassilis, and *A Folded Page*, monologue by Mrs. William Greet.

13th. TERRY'S.—The season came to a close. The manager and his company went on tour.

14th. TOOLE'S.—*A Broken Sixpence*, *Paul Pry* and *The Birth-place of Podgers* were revived at this theatre.

16th. The New Olympic, after a week's *cloture*, reopened with *The Silver King*. The cast was in nowise changed, save that Lily Hanbury appeared as Nellie Denver, and exhibited very great pathos.

16th. SHAFTESBURY.—*Handfast*, by Henry Hamilton and Mark Quinton. This was originally produced at a *matinée* at the Prince of Wales's Dec. 13th, 1887. Caroline Hill made her reappearance, after five years' absence in America, as Beatrice Culver. The full cast was given in *Dramatic Notes*, 1888. I then stated that the play possessed considerable merit, but must be remodelled. The authors have cut down the play, doing away with the prologue, which is merged into the first act, but it is still too long ; its action is delayed by colloquies, which, though admittedly couched in good language, are superfluous. The playful gushings of the amorous Mrs. Trefusis (admirably done by Carlotta Leclercq) and her flirting with the Vicomte de Jarnac (of whom H. de Lange makes, as before, a most amusing and clever sketch) become, despite good acting, a little wearisome, and most of these should have been sent by the board. Attention should be drawn to the markedly unconventional manner in which the authors gradually clear off their people, instead of, as is too often the case, dragging them on for the final scene ; by their method the interest is concentrated on the *dénouement* between the two principal characters, who have been the main factors throughout. Jocelyn Woodville (afterwards Earl of Cirencester) is at death's door. He has inherited his

estates from Mervyn Woodville, who was drowned, leaving a widow, who is unable to satisfactorily prove her marriage. Jocelyn, always much attached to Mervyn, has made her a handsome allowance ; but as with his decease this will come to an end, he determines to marry her while strength remains to him, as she will then inherit all his property. This course does not fall in with the views of the next heir, Austin Woodville, who, with the assistance of his infamous friend Lambert D'Arcy, contrives to administer to the sick man an Eastern drug which has peculiar qualities, but which they imagine will poison. They do not know its powers. "In moderation, life," is its motto, and the dose has this effect on the patient. He is enabled to go through the marriage ceremony ; and his new-made wife, who has been veiled, leaves the house at once. Two years later he has completely recovered, and we find all the characters assembled in Naples. Jocelyn has heard nothing of his wife beyond one letter, in which she acknowledges his goodness to her ; and he does not know her whereabouts. He is much struck by a beautiful artist, Madame de Ligniac, who has also attracted the attention of the Comte de Préville. Lambert D'Arcy has been led to believe that Jocelyn's wife is dead. If the Earl of Cirencester were out of the way, Austin Woodville would inherit, so D'Arcy and his tool malign the character of Madame de Ligniac, making out that she is no better than an adventuress, and induce De Préville to press his advances on her to such an extent that they become an outrage. Jocelyn enters at the moment, strikes De Préville, and the result is a challenge, the end the conspirators have in view, for the Comte is a dead shot. Madame de Ligniac has by this time learnt that Jocelyn is her husband ; the ceremony was so brief, and his appearance was so different, that she had not hitherto recognised him. She loves him deeply now, and implores of the Comte not to meet him ; but her entreaties are of no avail until the Frenchman discovers that Jocelyn was the saviour of his little daughter, to whom he is much attached. He then apologises to Jocelyn, and finding that he (the Comte) has been made the tool of D'Arcy, calls him out and shoots him. Austin Woodville's intended attempt on the life of Jocelyn is brought home to him, and he sneaks away in an agony of fear, and the play closes with an exquisite scene in which husband and wife are reunited. A more charming and sympathetic character than that of Madame de Ligniac, as represented by Winifred Emery, has seldom been seen ; her acting was all that could be desired, and Lewis Waller played in such a manly, noble style as to support her admirably. W. L.

Abingdon was a cool incisive villain, and William Herbert the embodiment of a French nobleman (the part he filled originally), a gentleman at heart, but allowing himself to be carried away by his passions. Annie Hughes and H. Reeves-Smith had some delightful love scenes, which they played with freshness and naiveté; and Henry Beauchamp was a genial but astute family lawyer. Elizabeth Bessle was of assistance, though in a small part. The hit of the evening was made by Cyril Maude as Austin Woodville (the original). The craven fear, the attempted bluster, and utter selfishness of the character were wonderfully simulated; and the young actor was deservedly honoured with a special call. The manner in which *Handfast* had been staged reflected the greatest credit on the new lessee, Cuthbert Rathbone, and S. Herbert Basing, his general manager. More beautiful or more tasteful sets had not been seen on any English stage. The final verdict of the evening was full of promise for the success of the new venture.

16th. Henry Neville presented at the Boston Theatre, U.S.A., with an album, containing the signatures of three hundred friends and well-wishers, and a loving cup of silver on the part of Mr. and Mrs. Tomkins. The occasion was the close of the run and the hundred and sixty-ninth performance of *The Soudan*, in which the recipient played Major Temple.

16th. Universal regret was felt on hearing of the death, at the age of fifty, of Henry Sampson, proprietor of the *Referee*, better known perhaps as "Pendragon." As a writer on all kinds of sport, his capacity was great, and he was no mean dramatic critic. He was fearless and outspoken, and thoroughly honest in the expression of his opinions.

18th. CRITERION (revival).—*Wild Oats*, comedy by John O'Keefe, arranged in three acts by Charles Wyndham. *Wild Oats* is a capital type of the old comedy that used to amuse our forefathers, and Charles Wyndham arranged it so cleverly for his Criterion audiences that they enjoyed the hearty robust fun of the play. Mr. Wyndham is eminently suited for the part of Rover, *alias* "the bold Thunder," with his merry devil-may-care nature. If possible, he played it even better at the revival than when he originally produced it. The part of Lady Amaranth, the sweet and gentle Quakeress, is made for Mary Moore, with her bewitching manner and her shy love for the gallant histrion. David James could not speak for some time owing to the shouts of welcome on his return to the stage after his long illness. He is a splendid John Dory—a real true-blue representation of the old sailor. His

scenes with his former commander, Sir George Thunder (admirably played by Edward Righton) were rich in comedy. Then William Blakeley as the sly old humbug, Ephraim Smooth, and George Giddens as Sim, could not be improved upon; whilst Ellaline Terriss is now a delightful, frolicsome country maid as Jane. W. E. Gregory was a manly young fellow as Harry Thunder, and Sidney Valentine played the curmudgeon, Farmer Gammon, well. Mrs. C. J. Smith was a kindly Amelia.

19th. STEINWAY HALL.—*The Supper Dance* duologue, by William L. Young.

21st. TERRY'S *matinée* in aid of the Hospital for Sick Children.—In *Caste* Edward Righton gave his own reading of Eccles, which was not the best. Violet Raye showed very great promise as Esther Eccles, and Olga Garland was decidedly good in the last act as Polly. Philip Cuninghame was a little too melodramatic as George D'Alroy. Harding-Cox was for an amateur a fair Sam Gerridge; but Fanny Coleman showed us how the Marquise ought to be played. For the first time

Sweepstakes, a musical comedy by Ernest Lake. Some of his numbers are tuneful, and his "book" is not bad at all, except that it wants cutting. Richie Ling as Bertie Grant showed he could act, and he sang like an artist. Holmes Kingston joined him well as Courtnay; and Mrs. Harding-Cox proved herself, as she has always been considered, an accomplished musician as Chrissie Malton.

21st. LYRIC.—*A La Cigale*. Hayden Coffin appeared for the first time as Vincent Knapps, and Geraldine Ulmar made her *rentrée* as Marton, her part having been played during her absence by Marie Halton, and also by Annie Schuberth.

23rd. GARRICK (revival).—*Pair of Spectacles*. John Hare did not find that *Lady Bountiful* answered his expectations, and therefore very wisely withdrew it, and revived Sydney Grundy's charming adaptation of *Les Petits Oiseaux*. It should be mentioned that during the last five performances of Mr. Pinero's play Sidney Brough filled with remarkable success Mr. Hare's part of the selfish Roderick Heron. *A Pair of Spectacles* was again received with the greatest favour; and the programme was strengthened by the revival of Charles Coghlan's admirable little play *A Quiet Rubber*, with John Hare in his original part of the proud pauper peer Lord Kilclare, Gilbert Hare as his son Charles, C. Groves as the hot-tempered but good-hearted Mr. Sullivan, and Lizzie Webster as his daughter Mary.

25th. SHAFTESBURY.—*Hubby*, farcical comedy in two scenes by

H. A. Sherburn (originally produced at Lyric Hall, Ealing, April 22nd, 1884). The above play is not noticed for its merits—for it was but a sorry piece of fooling—but it became interesting as a matter of record from the reappearance of Victoria Vokes, after an eight years' absence in America. Mr. Hopscotch (Walter Everard) is a gentleman who is tyrannised over by his mother-in-law, Mrs. Cattermole (Annie Fawdon). He enters into a wild flirtation with an unknown lady, who pretends to come and consult him about her teeth. She has been for some time separated from her fire-eating husband, Major O'Braggerty (Fred Mervin), whom she wins back to her affections by dancing to him, having previously coached her admirer in that art and also in singing, as he is going to take part in some private theatricals. Victoria Vokes (as Mrs. O'Braggerty), who was an immense favourite formerly with the public, lost but little of her hold over them, for she sang well, danced with peculiar grace, and was full of spirits. Thanks to her and the remainder of the cast, *Hubby* passed muster. Orollo, who figured in the cast, is a handsome St. Bernard, the property of Herbert J. Winter, and he is the original of the dog shown in the painting "Victims" (1156) in this year's Academy, and also "sat" for the well-known picture "Trust."

25th. ST. GEORGE'S HALL.—*Dinners and Dinners*. It has passed into a proverb that an Englishman cannot celebrate any event without a dinner. The late E. L. Blanchard illustrated this in an amusing brochure years ago entitled *Dinners and Dinners*, and Corney Grain adopted the same title for his most amusing new musical sketch. In it he discoursed on dinners good, bad, and indifferent, public and private, on the guests, their conversation, how that *mauvais quart-d'heure* is passed in anticipation of the meal, on the wine, and on the dishes. The prettiest, and a very touching, number is that which Corney Grain gave as "No Dinner"—a satire on gormandising, in which two little urchins push their starving little noses through the railings and witness the feast that is going on in a mansion, whilst their poor stomachs ache for food. This was specially encored, for it touched every heart; but the rest of the sketch was more laughable and amusing than any perhaps that the entertainer has yet given.

25th. GAIETY *matinée*.—E. J. Lonnen took his benefit, when *Stage-struck* was played, and he appeared in the title rôle of Robert Macaire; his performance was, however, too much of a low-comedy one. Lonnen Meadows made a hit as Jacques Strop. There was one new feature in the afternoon that I must specially

mention ; this was the little "play without words" written by C. D. Marius, to which he gave the name of

The Silver Line. In it he depicted, with wonderful fidelity, the anticipation, disappointment, rage, despair, and contemplated suicide of a lover who imagines that his lady fair has been false to him, and the revulsion of joy when a second letter informs him that she is all the fondest heart could wish. This was all done without descriptive music.

25th. SADLER'S WELLS.—*Wedded to Crime*, four-act drama by Fred Jarman and Wilford Selwyn. First time in London.

26th. DRURY LANE (revival).—*Formosa*. When this play was first produced in 1869 (see casts at end), Mrs. Grundy professed herself to be terribly shocked ; but though she blushed at the so-called immorality of the play, she went to see it so much that it put some thousands into the pockets of its lucky author and F. B. Chatterton, from whom it indirectly produced the now historical motto that "Shakespeare spelt ruin and Byron bankruptcy," this of course when he was taxed with having deserted the legitimate drama. *Formosa* is one tissue of improbabilities from beginning to end. The fair frailty who drives such splendid equipages and lives such a life of luxury in London goes home for a change to a quiet riverside inn that her parents keep, and they, not knowing her evil career, look upon her as really the sweet modest girl she appears to be. Tom Burroughs falls a victim to her charms ; and though he is stroke of the Oxford eight and is to row in the coming race, he sits up all night, gambles, drinks champagne, and yet is supposed to keep himself in condition, for the very night before the great event comes off he is leading this life, he is locked up for "contempt of court," but in the nineteenth century the rest of the crew, assisted by prize-fighters, rescue him from the "myrmidons of the law," and he rows stroke and wins the next day. Then his sweetheart, Nelly Saunders, after having been brought up all her life as a lady by Dr. Doremus, is suddenly claimed by her evil dog-stealing father ; and off she goes to penury with him, leaving benefactor and sweetheart almost without a tear. But there is plenty of good scenery. There is a heap of vice and villainy in *Formosa* in Compton Kerr and Major Jorum ; the sentiment dear to the gallery in Sam Boker, ex-pugilist, and his honest good wife ; and a plucky little nobleman in Lord Eden. There are the crowds on the towing-path, and real men pulling in real outriggers (at least, they appear to be doing it), and imitation steamers, etc., etc., and so the curtain fell to plenty of applause. Jessie Millward was a little out of her element as a

vicious woman : she is better in virtuous characters ; and Katie James, though she played the boy nobleman admirably, is a *little* too small for a man. Charles Glenney, Julian Cross, and Mrs. Billington (in her original character) were excellent ; and Harry Nicholls as Bob Saunders made as great a feature of the "D'ye want to buy a leetle dawg?" as did Brittain Wright, who leapt into favour by his acting of the part. Mary Ansell played very sweetly, and Miss Le Bert was a good contrast to her as the more assertive Edith Burroughs. Alice Kingsley was distinctly clever as the vulgarian Mrs. Dudley. Neither Mark Quinton nor Austin Melford was quite successful in characters on the proper illustration of which so much depends.

26th. VAUDEVILLE *matinée* (revival).—*Miss Tomboy*, Robert Buchanan's three-act comedy. Mr. Thorne's company having undergone some changes, there were naturally alterations in the cast. H. B. Conway now filled the *rôle* of Tom Fashion, and was an impulsive, hearty fellow, and aped the affectation of Lord Foppington to perfection. Ella Banister played Fanny Hoyden, but not successfully. A "tomboy" she was, but there were wanting the witchery and artlessness that were so attractive in the former representative. J. Wheatman was promoted in life, and was acceptable as Sir George Matcham. L. D'Orsay threw a good deal of humour into the part of Lory, Tom Fashion's valet ; and C. Ramsey was a good rustic, Jabez. As an agreeable Mrs. Sentry, the none too faithful duenna, we had Miss Owen. Hilda, another handsome member of the Hanbury family, succeeded her sister Lily as Nancy Ditch, and showed promise. Annie Hill was a very subdued Dolly Primrose. Thomas and Fred Thorne resumed the characters of Lord Foppington and Sir Tunbely Clumsy.

27th. *Shakespeare*, original comedy in four acts by Eden E. Greville. We have not had many plays written absolutely on the life of the "bard of Avon." In this, Shakespeare is betrothed to Anne Hathaway (the sweetest of girls), goes to London to seek his fortune, is presented at Court, is bewitched by Queen Elizabeth's maid-of-honour Elizabeth Throgmorton, who encourages him to bring Sir Walter Raleigh to her feet. Anne Hathaway is for a time demented through his faithlessness, but his return to her restores her to her senses. The rise of Raleigh, the Queen's attachment to Leicester, the deer-stealing, a tavern brawl at the Tabard, and the introduction of players and poets of the period, help to fill in the plot. P. M. Berton was the Shakespeare, Alice Adlercron a most successful Anne

Hathaway, Beatrice Selwyn a queenly Elizabeth (the delivery of her lines of the best), and Aida Jenoure was a sprightly and captivating Dorothy, the waiting-maid of "Ye Tabard," and sang sweetly. The remainder of the cast, a long one, was made up by members of the local dramatic amateurs, and was acceptably filled for the most part.

30th. TOOLE'S *matinée*.—*Ibsen's Ghost; or, Toole up to Date*. Although the author was not publicly announced, I afterwards found I had to thank J. M. Barrie (part author of *Richard Savage*) for twenty-five minutes' incessant laughter, and it was laughter that one did not feel shamefaced about, for one felt it had been produced by a really clever pen, the novel theories of the "master" were so deliciously burlesqued. Here is Thea, formerly so innocent in her platonic love, now wedded to George Tesman, and she feels she must leave him, for she cannot control her propensity for kissing every man she meets. Whence comes this mad passion? she asks her grandfather. As she dilates upon her mania he responds with "Ghosts! ghosts!" and then he tells her it is all due to "heredity." He erred with the opposite sex in that way many years ago. On his wedding day he kissed a pretty bridesmaid, and so he has handed down to her the unfortunate osculatory propensity. Then it suddenly becomes dark from a heavy storm without, and when the light breaks in on us again we find Thea transformed into Hedda, and Peter Terence appears as the very counterpart of Henrik Ibsen, as we know him from portraits of him. Hedda's tearing up the "hundreds of children" (the letters) is cleverly burlesqued; and then there is a delightful satire on the emancipation of women in Delia Terence's reproach of her husband in that he has led far too moral a life, never introduced any but the most irreproachable characters to her, and never even given her a chance of being anything but the most orthodox of wives. Then comes the skit on the suicidal tendencies of Ibsen's heroes and heroines. These three characters shoot themselves with popguns, and, to make the slaughter complete, George Tesman is shot down by his secretary. Irene Vanburgh very cleverly parodied the method of Marion Lea as Thea, and in a lesser degree that of Elizabeth Robins. G. Shelton was a second Scott Buist as George Tesman, and had caught the exact tone of his voice. J. L. Toole was very funny, and Eliza Johnstone drolly caricatured the outraged feelings of the wife who has been compelled to lead such a virtuous life. In the revival of *Chawles; or, A Fool and his Money*, Mr. Toole filled his original character with his accustomed drollery.

30th. NOVELTY.—*Winning Defeat*, four-act drama 'by Duncan Campbell and Marcus Quaire.

Of the subjects most interesting to theatrical readers in this month's exhibitions, I may mention :—At the Royal Academy : "Antoinette Sterling," by J. Doyle Penrose, not the most pleasing perhaps ; "Mrs. Charles Kettlewell" (Edith Woodworth), by Frederick Goodall, idealised to a degree, but very beautiful ; "Herr Wiener," by F. Burgess ; "Alice Gomez," by Ernest G. Beach ; and a water-colour, a very happy likeness, by Josephine Gibson, of George Alexander. The best of all is that of A. W. Pinero, by Joseph Mordecai. Among the sculpture, attention may be called to "Houp-la," a relief, by Gilbert W. Bayes, to Beatrice M. Brown's "Cupid," and to a posthumous bust of the late Charles Hengler, by H. Richard Pinker. At the New Gallery : "Rudyard Kipling," by John Collier ; "Beatty Kingston," by F. Goodall ; "Herr Joachim," by Sir Arthur Clay ; "Julia Neilson," by W. Graham Robertson ; and "Henry Irving," by W. H. Bartlett.

VI.

JUNE.

1st. SHAFTESBURY.—For a series of five *matinées*. *The Love Chase* (in three acts), by Sheridan Knowles. This prosy comedy was first seen at the Haymarket Oct. 9th, 1837, and on that occasion Mrs. Nisbett made her great success as Constance ; Mrs. Glover was the Widow Green ; Miss Vandenhoff, Lydia ; Benjamin Webster, Wildrake ; Strickland, Fondlove. Miss Amy Sedgwick made her appearance as Constance at the same theatre March 7th, 1858, when Mrs. Wilkins made her *début* as the Widow. In 1877 Miss Sedgwick again appeared in the character at the same theatre, with Miss Marion Terry as Lydia, Mrs. Chippendale as the Widow, and Mr. Howe as the Baronet. For the first of her Saturday afternoon performances at the Olympic, Jan. 25th, 1879, Mrs. Bernard Beere chose this comedy to appear in as Constance to the Wildrake of Hermann Vezin, William Farren as Fondlove, W. Herbert as Waller, Mrs. Chippendale as the Widow ; and Mr. J. C. Buckstone made his first appearance in London as Truworth. Miss Blanche Henri (Mrs. F. H. Macklin) was the Lydia ; and there also appeared in

it Misses Huntley, S. Fane, Saville, and Gifford, with Messrs. Rowland Buckstone, Jesse, and Rolt to make up the cast. This was the last occasion on which the play had been seen in town; and though it may be acceptable to provincial audiences, its day has gone by for London playgoers. It is antiquated, and the humours of the principal characters, whether as romantic or comic, appear out of place. Miss Fortescue, when she acts after her own method, shows great improvement; she is vivacious, spirited, and has gained power. What a pity it was, then, that a clever actress should so adopt in the earlier scenes the mode and method of a "reigning favourite," and not rely on her own strength! The Widow Green has been famous in the hands of Mrs. Glover, Mrs. Chippendale, and Mrs. Stirling, but Kate Hodson was wanting in that humour that is so requisite for the display of the self-complacency and perfect reliance on her matured charms that the character demands. George Warde was a gallant though fatuous old gentleman, and E. H. Vanderfelt had his good moments as Wildrake. The Truworth of William Calvert was meritorious. Helen Ferrers erred a little on the side of earnestness as Lydia.

1st. STRAND.—*A Night's Frolic.* Farcical comedy in three acts, by Gus Thomas and Helen Barry. The piece had not been sufficiently rehearsed, and Florence West was visibly not anything like recovered from her illness, though she acted with remarkable humour and spirit; whilst all the artists seemed nervous. There are many good points in the adaptation of Von Moser's play; but the second act required to be cut into very much, and the *dénouement* brought about more rapidly in the third. Claude D'Elmont and Nellie Stanton are a couple of young people desperately in love with each other, but Commodore Stanton intends his daughter for a Captain Alfred Chandon, a French officer. So Lady Betty Vane, a madcap widow, in order to disgust the Commodore with his prospective son-in-law, assumes the disguise of a Chasseur d'Afrique, and effectually disillusion the gallant old seaman as to the alliance. But she gets into sad trouble herself, for she is shut up for the night in the old sea-dog's cabin, as he calls it (a very quaint and original scene), and is obliged to confess herself to the real Captain Chandon, who is an admirer of hers. Complications then arise from Mrs. Sedley passing herself off as Nellie Stanton; and her husband, returning from a night's "spree," is led to believe that his wife has been masquerading in the military apparel, and has eloped with the real French officer. Taken at lightning speed, an amount of

fun might perhaps be got out of the piece ; but it did not prove a success in London, though it had in America with Helen Barry. Alice Atherton was, as she would necessarily be, droll and fascinating as the disguised and pretended fire-eater, with her assumed braggadocio and real terror ; and it must be confessed that she had the most valuable assistance from C. S. Fawcett, who played Captain Chandon with a lightness of touch and the ease of a French gentleman, that were most praiseworthy. Percy Marshall gave us excellent light comedy as Oakley Sedley, and William Lugg broad character-acting as an old sailor, Phil Sawyer. I have spoken of how well Florence West acted as Mrs. Sedley. Georgie Esmond was a bright little *ingénue* as Nellie Stanton. I have left Willie Edouin to the last ; he had no great opportunities as the Commodore, but he made the part amusing and original, and, as he always does, if he chooses, caused much merriment.

1st. GRAND.—*The Cloven Foot*, drama in four acts. Adaptation by F. Mouillot and Janet Steer from Miss Braddon's novel. First time in London. Janet Steer as Laura Treverton and La Chicot ; Charles Eaton as John Treverton ; Charles Herbert as Antoine Desrolles.

1st. STANDARD.—*The Middleman*. The cast of the touring company which appeared at this theatre was as follows :—Cyrus Blenkarn, Robert Pateman ; Joseph Chandler, Henry Crisp ; Captain Julian Chandler, Wilton Heriot ; Batty Todd, John Phipps ; Jesse Pegg, E. Dagnall ; Sir Seaton Umfraville, Gerald Godfrey ; Epiphany Danks, Talbot Fell ; Mary Blenkarn, Alice de Winton ; Nancy Blenkarn, Miss Hall Caine ; Mrs. Chandler, Miss A. Ellerslie ; Maude Chandler, Evelyn Darrell ; Lady Umfraville, Emma Rivers ; Felicia Umfraville, Jessy Lee. Robert Pateman's performance of Cyrus Blenkarn was a very fine one.

1st. LYCEUM.—*A Regular Fix*. In consequence of Ellen Terry having an attack of influenza, *Nance Oldfield* had to be taken out of the bill, and *A Regular Fix* substituted. William Terriss surprised every one by the excellent manner in which he sustained the character of the rattling Sir Hugh de Brass.

2nd. Lyric Club.—*A Superfluous Lady*, comedietta by Mrs. Hugh Bell.

2nd. CRITERION *matinée*.—*A Doll's House*. Miss Norreys, a young actress who loses no occasion of endeavouring to gain experience, considered that the heroine in one of Ibsen's plays would afford her opportunity for a fresh departure, and therefore

appeared as Nora Helmer. It was a performance of very great merit, but I think that nervousness had something to do with the actress's striking the keynote of the character too early in the play. Nora should be quite thoughtless and without any understanding of right and wrong until Krogstad absolutely threatens; but almost from the first Miss Norreys let us see that she felt she had done wrong in obtaining the money in the manner in which she did, and without her husband's knowledge. Her wayward moods were almost hysterical; they did not give one the impression of being the outcome of animal spirits; but later, when the child-wife realises that she is a woman, the young actress displayed an intensity and a tragic power that was a revelation. The facial expression in the last act and her outburst to her husband were all that could be desired. The perseverance in becoming proficient in anything Miss Norreys undertakes was strongly illustrated in her dance. The Mrs. Linden of Lucia Harwood was deserving of very high praise; it was so firm and yet so tender. It was the realisation of the character of a completely unselfish woman, whose happiness consists in devoting herself to the service of others. Frank Rodney appeared to understand the manner of man Thorval Helmer is supposed to be—fond of his wife and good-natured to her, as many a selfish man is so long as nothing that she does affects his credit or comfort; not angry at the commission of an ill deed so long as it is not found out and does not reflect upon him. He was also best in the third act. The Dr. Rank of W. L. Abingdon was not perfect, but he introduced some very natural touches in his final appearance in the play. The Nils Krogstad of Charles Fulton was, as on a former occasion, excellent; and Mrs. E. H. Brooke was a kind, motherly woman as the nurse.

2nd. AVENUE.—*The Gifted Lady*. There was some little difficulty as to using *Heredity* as the title for his new play, and so Robert Buchanan called his three-act "social drama" *The Gifted Lady*. Drama it was not, neither was it farce, nor was it burlesque. It was intended, I suppose, to satirise the cult of Ibsen and to ridicule his works, and, if I am right in my conjecture, it was not cleverly done, for the piece was dull, the writing commonplace, and the entire work not in good taste. Mr. Buchanan took the opportunity of letting out at one and all who have "trod on the tail of his coat"; but he hit with a bludgeon, and did not pink with the sharp, incisive touch of a rapier. Under the guise of a story of a good fellow whose home is destroyed through the "emancipated" ideas of his wife, he

makes the husband turn the tables on his spouse by pretending to follow her course ; and thus he cures her. In one act of thirty minutes the idea could have been made amusing ; but, as it was, the subsequent hour and a half only brought weariness of the flesh and vexation of spirit. W. H. Vernon and Fanny Brough, as Charles and Badalia Dangleton, by their inimitable "go," saved the play from becoming utterly boring ; and they had good aid from Harry Paulton as Algernon Wormwood, Cicely Richards (Felicia Strangeways) (excellent in her travesty of Thea and her flaxen locks), Ivan Watson (Vergris), and Lydia Cowell as Amelia (an emancipated housemaid). With reference to *The Gifted Lady*, the following was printed on the programme :—
"AUTHOR'S NOTE.—In venturing to present to English audiences the last great social drama of Eric Pluddermund, I have taken two daring liberties by transferring the scene to London and by altering the tragic ending. In the original, as every student of the master knows, Badalia and Grönost (the Algernon of my adaptation) hang themselves together in the linen closet, while Felicia and Amelia emigrate to Utah with the hero. For the rest, I have followed the spirit of the original as reverently as the Lord Chamberlain would allow me. The power of the work lies in its colossal suburbanism, and in its savage satire of the master's own theories of feminine emancipation. Pluddermund has the supreme artistic merit of eternally contradicting himself as well as everybody else ; hence his sobriquet of 'The Chameleon.' If the present serious play meets with approval, I propose to follow it with one of Pluddermund's humorous pieces ; some of his admirers, however, see a certain grim humour in *Arvegods* (*Heredity*).—ROBERT BUCHANAN."

In the first piece, *The Viper on the Hearth*, which was seen once more, J. L. Shine as John Baxendale was good, in a different sort of character from that which he usually assumes ; and Eleanor May, a handsome young actress, pleased me much in a sympathetic part as Ethel Lydyard.

3rd. VAUDEVILLE *matinée*.—*A Trip to Gretna*, two-act comedietta. This proved as bald a production as I had seen for some time. Richard Travers elopes to Gretna with Kate Beauchamps. They are caught by her father and brother. So her lover enlists and returns later as a Lieutenant Pomeroy, disguised with a manifestly false beard, to claim his sweetheart. It was a kindness on the part of all concerned to appear in characters so unworthy of them. But I must mention the excellent Scotch of J. T. Macmillan, the sturdy acting of P. C. Beverley, and the brightness of

Cissy Farrell. The part of Richard Travers was actually played by Roydon Erlynne, though not so set down in the programme. The author had intended to give the title of *Gretna Green* to his play, but this was claimed by Messrs. Collette and Marie Forde. A musical trifle of this title by John O'Keefe and Stuart was played at the Haymarket Aug. 28th, 1783. Four years later it was revived at the Haymarket, and in 1827 (Oct. 13th) was again revived at Covent Garden. The travesty that followed made ample compensation, for it is brilliantly written and full of humour and cleverness, and was capitally acted all round. The travesty was in three tableaux, the work of W. S. Gilbert, and entitled *Rosencrantz and Guildenstern*, the cast of which was as follows: Rosencrantz, Sidney Herbert-Basing; Guildenstern, C. Lambourne; King Claudius, Alexander Watson; Queen Gertrude, Mrs. Theodore Wright; Hamlet, Frank Lindo; First Player, C. Stewart; Ophelia, Mary Bessle. The points of the author (who superintended the rehearsals) were admirably taken up, and the skit produced the heartiest laughter. F. Lindo (with his extraordinary imitation of Mr. Irving), A. Watson, C. Stewart, and Mary Bessle specially distinguished themselves. The burlesque sketch on *Chatterton*, written by Albert Chevalier, was another novelty, and was entitled *Shattered 'Un*, Frank Lindo in the title rôle; Bold 'Un, Charles F. Barrett; Mary, Edith Kenward. The fate of the unhappy poet was treated in the wildest spirit of burlesque. He is supposed to be a disappointed sonnet-writer for society journals, and feigns death to secure the love and pelf of Mary, played with due mock-heroic extravagance by Edith Kenward. F. Lindo, of course, in make-up and voice closely followed the original of Chatterton. Charles F. Barrett as an itinerant and bibulous photographer might have done better but that he hesitated with his lines. Also on this afternoon was played for the first time a "new and original burlesque in one act and five scenes," written by Walpole Lewin, music composed and arranged by William Robins, and entitled:—

Good Old Queen Bess; or, The Pearl, The Peer, and the Page. The author describes it as the only "true version of an old story." An old story it is; a true one history could scarcely call it further than that it tells of our Virgin Queen's flirtations with her courtiers in general and with a Don in particular, who is the page and envoy of Philip of Spain. There were many parts, good, bad, and indifferent, lively choruses and dances and well-known airs fitted in, besides two pretty numbers sung by Amy Farrell and Emily Spiller, the latter of whom was the life and soul of the piece.

Charles H. Kenney burlesqued Elizabeth well and had a good topical song, as had also Frank Smithson, who was clever and amusing as Julius the Jester. Minnie Thurgate danced charmingly, and was bright and animated. The remainder of the artists exerted themselves efficiently, and there were many pretty faces in the ladies of the Court, etc. One of the most delightful items was Nelly Ganthony's musical sketch, *In Search of an Engagement*. The young lady is not only a brilliant singer, but has a distinct sense of humour, and may certainly take rank as the female Corney Grain. The *matinée* was given in aid of the *Serpent Relief Fund*.

4th. GRAND.—*For Old Virginia*, dramatic sketch by Henry Hermann. Sad but impressive. It is of course a tale of the American war. A girl, Belle Evered, who favours the non-Unionists, carries a secret despatch for General Lee. Her father, who is a staunch Unionist, discovers it, and in his rage at finding a traitor in his own family, shoots her. Janet Steer, for whom it was written, played the character of the girl remarkably well.

4th. AVENUE *matinée*.—*Serge Panine*. M. Georges Ohnet's *Serge Panine*, the dramatisation of his own novel of the same name, was first produced at the Gymnase Dramatique, Paris, on Jan. 5th, 1882. It was seen at the French plays at the Gaiety June 11th, 1883, with Madame Pasca as Madame Desvarennnes, M. Lagrange as Herzog, M. Landrol as Cayrol (the originals), and M. Barbe as Serge Panine (in Paris it was M. Marais who created a *furor* in the title rôle). Mesdemoiselles Lina Munte and Augé were respectively Jeanne and Micheline. In the meantime, an English version, *Love's Anguish*, a four-act drama by Oscar H. Schou, had been tried at the Adelphi on May 3rd, 1882. A drama of the same name as the French, by J. H. Thorp, was done at Ipswich Aug. 18th, 1884, and in Mr. Charles Bernard rest the English provincial rights of the French drama, which he has exercised to advantage. Mr. Clement Scott adapted the play for Mrs. Langtry; it was afterwards handed on to Lady Monckton, and subsequently to Miss Genevieve Ward, and, though alterations have been made, I believe I may state that Mr. Scott's work is very prominent in the Avenue production. The play is gloomy, but interesting. Micheline, the daughter of Madame Desvarennnes, a hard-headed business woman, immensely rich, has given her whole heart to Prince Serge Panine, a handsome, dissolute pauper, but a gambler whenever he gets the chance. He is willing to marry the girl on account of her wealth, though he loves Jeanne, the adopted sister. Madame Desvarennnes,

against her own convictions, gives consent to her daughter's marriage ; and Serge Panine has such an ascendancy over Jeanne that he induces her to accept Cayrol, an honest, loving, middle-aged lover of hers. The two weddings take place on the same day, and immediately after the ceremony Jeanne betrays her dislike to her husband, and Madame Desvarennés learns that a mutual passion exists between Jeanne and the Prince. Three months elapse, and the Prince and Jeanne are thrown together again, and their illicit love is renewed, and Micheline is a witness to the passionate love scene between them. Serge Panine has gambled to such an extent that he has fallen into the power of Herzog, an unscrupulous promoter of companies. Through him he is mixed up in such a very shady transaction that he is absolutely a swindler. To endeavour to conceal this from the world, for the sake of her own good name, Madame Desvarennés is on the point of despatching Cayrol to London to try and hush the matter up, but she learns from Micheline that directly he is gone Jeanne and the Prince are to meet. Cayrol is warned of this, and returns and finds the lovers together. He is about to dash out the Prince's brains, when Jeanne shields him, and Cayrol's love for her stays his hand. In the last act the officers of justice are on the Prince's track ; they are almost at the door, when Madame Desvarennés points out to Serge Panine that he can only wipe out his dishonour by suicide. The Prince has for a moment thought of such an end to his difficulties, but determines to fly instead. Madame Desvarennés tries to prevent his escape ; he struggles with her ; she seizes the loaded pistol ready to her hand, shoots Serge Panine down, and the curtain falls. The character of Madame Desvarennés is one thoroughly suited to the firm, incisive method of Genevieve Ward, and the actress was seen in it to the very greatest advantage ; in fact, the burden of the play rested on her shoulders. Miss Ward had the greatest assistance from W. H. Vernon as Cayrol, a man of a loving but sluggish nature till roused, and then terrible in his rage. Mr. Vernon's scene where Cayrol discovers his wife's infamy was grandly played. Miss Webster played Micheline in a tender and sympathetic manner. The rôle of Jeanne was chosen for the *début* of Estelle Burney, a handsome young lady, with remarkably intelligent features and expressive eyes. She had well profited by training, and showed herself possessed of considerable power and some pathos. Lewis Waller filled the title rôle most effectively, portraying the different aspects of the character with great skill, and making love with much fervour. Hamilton Knight's make-up as Herzog was good,

and he well brought out the nature of the financier. Webster Lawson was too subdued in manner as Pierre de la Rue. Compton Coutts had not much to do as Henry Desvarennes, and Mr. Drew and Miss Baines were of assistance as Jules and Cecile. *Serge Panine* was received with marked approval, and repeated calls were deservedly bestowed on the principals.

5th. OPERA COMIQUE *matinée*.—*The Highwayman*, original comedietta by Justin Huntly M'Carthy. This is very neatly written round a gavotte, the incident having perhaps been suggested by the noted Claude Duval's doings. Sir Harry Bellairs having been for some time coldly treated by Lady Betty Bassett, lays a wager that he will dance with her within one week. He obtains admission to her house in the dead of night, and, masked and disguised as a highwayman, confronts her just as she has returned from a ball, and her servants have all retired. He makes her dance a gavotte with him, and acknowledge in writing that she has done so. Presently, having incautiously laid aside his pistols, Lady Betty seizes them, and makes him unmask, destroy her letter, and write another confessing the ungentlemanly action of which he has been guilty. But they are lovers, and when he pleads his cause, and explains away an innocent flirtation, he is taken into favour again. Letty Lind not only danced very prettily, but showed fairly well as a light comedy actress. C. P. Colnaghi did well as Sir Harry.

The Ladies' Battle followed. The two characters, the Countess D'Autreval and Baron de Montrichard, were filled with grace and sparkle by Henrietta Lindley, and with considerable skill by Charles Sugden. Jenny McNulty did not shine in the *ingénue rôle* of Leonie de la Villegontier. A. Vane Tempest showed some sense of humour as Gustave de Grignon, and H. Lechmere Stuart played neatly as Henri de Flavigneul. The performance was in aid of the Irish Distressed Ladies' Fund, and was organised by Adolphus Vane Tempest and Arthur Bouchier, and for this George Edwardes kindly lent the theatre. The programme commenced with some very clever imitations of Mr. Beerbohm Tree, Mr. Willard, and Mr. Terriss by Mr. Arthur Playfair. The Chevalier Scovel gained much applause for his artistic and sympathetic singing of "Bonnie Sweet Bessie, the Maid of Dundee." Mr. Harrison sang for the first time Edward St. Quintin's "True to Thee," to which he did justice. There was also given the quartette from *Rigoletto*, and some pleasing selections were most artistically rendered by Mademoiselle Zellie de Lussan, Mademoiselle Giulia Ravogli, M. Montariol, and M. Devoyod, of the Italian Opera,

and the whole concluded with the *pas de quatre* from *Faust Up to Date*, danced by Misses Maude Wilmot, Alice Gilbert, McIntyre, and A. Astor.

6th. Death of Edmund Leathes, real name Donaldson. Born in 1847. Was at one time a great athlete, and for a while studied medicine. First appeared on the stage Theatre Royal, Dublin, April, 1869. Was well known throughout Australia and America. Reappeared in London in 1872 at the Princess's. He made a hit at the Queen's as James Annesley in *The Wandering Heir*. Played Laertes two hundred nights at the Lyceum under Henry Irving. Was the author of "The Actor's Wife" (afterwards dramatised) and "The Actor Abroad," and of the drama *For King and Country*, produced at the Gaiety May 1st, 1883.

6th. TERRY'S.—On this date George Edwardes made a new departure, and introduced a system which I had long advocated, viz., a programme consisting of three short and amusing plays, each of which should occupy about an hour. That the departure was fully appreciated by the public was proved by the length of run, even though the programme was transferred to three different theatres, at each of which the pecuniary results were most satisfactory. At Terry's the performance commenced at eight with

The Lancashire Sailor, one-act drama by Brandon Thomas. There is much humanity in this little play, and the dialogue, if rather extended (as is sometimes the case with this author), is good. Alfred has been brought up by Ralph Ormerod, a farmer, and the lad and Alice have fallen in love with each other, some three years before the play begins. She was something of a coquette, and so they had a tiff, and Alfred went off to seek his fortune abroad. Alice regrets her thoughtlessness and turns to acts of kindness to those around her, and in nursing some poor people she is brought to death's door, but eventually recovers, though with loss of sight. Evil times come upon the old farmer, and he is likely to be evicted from his farm, when Alfred returns. He does not know of Alice's blindness, but proves himself constant and the same noble-hearted fellow he ever was. He discovers almost at the same time that he is wealthy and noble and that his sweetheart is blind, and at once implores her to be his wife. Edith Chester played very sweetly; Brandon Thomas was a fine manly fellow; Dolores Drummond was most amusing as a faithful and garrulous old servant; and Compton Couetts made a capital character sketch of Erasmus Ellerby, the solicitor. There were some tender moments in this little play, which the audience appreciated. This was followed at nine o'clock by

A Commission. Marshall, a well-to-do amateur painter, shares a studio with his poorer friend Thangen, who has gone to Rome to complete his Academy picture. Mrs. Hemmersley, a rich young widow, sends a cheque with the "Commission" that the absent one shall paint her portrait. Marshall, afraid that Thangen would lose the good chance, impersonates him; and the handsome widow falls in love with him during the great number of sittings he has insisted on. When she discovers the fraud through the chattering of Gloucester, the model, who takes her for one of his own fraternity, she is very indignant, as she thinks Marshall has defrauded his friend from interested motives, but Marshall soon explains matters away—for he is an ardent wooer—and the widow's heart pleads for him. Weedon Grossmith treated his subject cleverly and made it pass the hour very pleasantly. He was excellent in his calm, undisturbed demeanour as the valet Shaw. Lily Hanbury was exactly fitted for Mrs. Hemmersley, and played with great charm. She had a good lover in Forbes Dawson, and Brandon Thomas was humorous as the good-natured model. At ten o'clock, to wind up with, was given

A Pantomime Rehearsal, Cecil Clay's comic sketch. This was performed by the "Old Stagers" at Canterbury last year, and Rosina Vokes has been most successful with the skit in America. Jack Deedes is the unfortunate author of the pantomime *The Babes in the Wood*, and his troubles as the stage manager of the amateurs are drolly set forth. Lord Arthur Pomeroy is a little nobleman, who, having conceived certain notions as to how the part of "first robber" should be played, throws up his part whenever his absurdities are thwarted. Sir Charles Grandison is the amateur scene-painter and limelight man, neither of which followings he understands. Lady Muriel Beauclerc is the Demon King and Queen of the Fairies. The Misses Eaton Belgrave are the "babes," who sing and dance; and the other ladies are fairies. When I say that all representing these characters entered thoroughly into the spirit of the burlesque, that there are some pretty songs and lively dancing (more of these were afterwards introduced with advantage), it may be gathered that the audience went away in high good-humour, none the less so perhaps because it was on its way home by eleven o'clock.

6th. GAIETY.—Frank H. Celli appeared as Escamillo in *Carmen up to Date*, and during the illness of Letty Lind Loie Fuller appeared as Mercedes.

8th. STRAND *matinée*.—A special benefit *matinée* took place here on this date for a most deserving object. It was known

that nothing but a sea voyage could prolong Tom Squire's life, and so his numerous friends in the profession set to work to organise a benefit and collect subscriptions. Willie Edouin gave the first assistance, for he lent his theatre free of all charges; and then C. F. Quicke, who acted as secretary, and W. Lestocq and Willie Edouin, who stage-managed, arranged the following programme. First came Arthur Williams's amusing one-act farce *Leave It to Me*, in which the author appeared as Joe Sprouts, and was most capably assisted by G. T. Minshull, Philip Cunningham, Fred Emery, Kate James, and Violet Raye. The first act of *Handfast* was given by the Shaftesbury company, and went well, and after an interval the first act of *Jane* by the company from the Comedy, the vagaries of the pretty housemaid, her jealous husband and untruthful master, producing shouts of laughter. The incidentals were particularly strong. Among those who recited was Lewis Waller, who chose that striking composition by Florence Warden "The Cynic's Drinking Song," and Annie Hughes gave with pathetic force G. R. Sims's "The Road to Heaven." Harry Paulton convulsed the audience with his clever lecture on "Figures." Kate James sang and danced with plenty of go her well-known "Would you let me see you home?" M. Marius repeated his sketch without words *The Silver Line*, which elicited much applause. Charles Capper whistled melodiously. Dan Leno amused with his song "The Shopwalker." Harry Nicholls, who was not immediately recognised and therefore was not so warmly received, and remarked thereon that he thought that the audience was not glad to see him, sang as the old Chelsea pensioner "The Lord Mayor's Show." E. J. Lonnen appeared early in his "pearlies" to sing "Won't yer?" Albert Chevalier had to repeat the last verse of "Knocked 'em in the Old Kent Road," and then had to sing "The nasty way he says it." Arthur Roberts gave "I went to find Emin," which was vociferously redemanded. Ben Davies, who was in magnificent voice, sang "Dost thou know how to love?" and Julia Neilson, with exquisite expression, contributed "Courage." Florence St. John first gave "The Dear Home-land," and in response to persistent demands sang, with charming sensibility, "Home, Sweet Home." Franklin Clive succeeded well in "I'm off to Philadelphia." W. Lestocq, after reading a telegram sent from Mr. Squire on his sick-bed, expressing his warmest gratitude for every one's kindness, had the gratification of announcing that, with subscriptions received and promised and the results of the afternoon, some £250 would be handed to the *bénéficiaire*; and

it should be remembered that this amount was got together for the main part from members of the profession, and also through the exertions of the acting manager, C. St. John Denton.

8th. GRAND.—*Esther Sandraz*, by Sydney Grundy. Henri Vandelle, Charles Eaton ; Oliver Deschamps, Hamilton Piffard ; Fourcanade, Charles Herbert ; Boisgommeux, Augustine Knight ; Justin, Maurice Richardson ; Henrietta, Mary Clayton ; Madame Fourcanade, Mrs. C. A. Clarke ; Clarisse, Susie Rignold ; Blanche, Miss St. Leger ; Esther Sandraz, Janet Steer. On the same night was played *Idols of the Heart*, play in one act by Janet Steer, who appeared as Lady Irene. This lady, the principal character, had been seduced in the past by Lord Duncastle, to whom she bore a child. Her offspring dying, Lady Irene steals a little girl, who has been born in marriage to Lord Duncastle, and brings her up as her own, calling her Editha. Lord Duncastle, hearing of Editha's engagement to his stepson, Henry Sinclair, comes to see Lady Irene on the subject ; and mutual explanations ensue, with the result that the nobleman does his best to repair the evil of the past by offering his hand to Lady Irene. Both sentiment and writing were fresh and natural, and the authoress filled her part with great delicacy.

8th. E. S. Willard arrived in London from his American tour.

8th. SURREY.—*Land of the Living*, five-act drama by Frank Harvey. First time in London. Originally produced at Prince of Wales's, Great Grimsby, March 16th, 1889.

9th. NOVELTY.—*Matrimonial*. Three-act comedy (for copyright purposes).

10th. Mr. and Mrs. Kendal arrived at Liverpool from their American tour.

11th. LADBROKE HALL.—*The Journey's End*, one-act drama by Horace C. Newte. A prettily written, sympathetic piece of work. It is only about a young girl returning home, thinking she is engaged, to find that her lover is on the point of marriage with her sister, to whom she unselfishly resigns him. If anything could have ruined the play it would have been the acting of the lover ; but it survived, thanks to its merit and to Mrs. Ernest Renton's pathos and humanity. In a scene from *Richard III.* Acton Bond proved that he knew the value of Shakespeare's text. In *Aunt Charlotte's Maid* T. Herbert Terriss showed that he had plenty of "go" in him as Horatio Thomas Sparkins. Low comedy would appear to be his forte. A very pretty young actress, Beatrice Clive, is a Lottie Venne in embryo ; and Master Alfred Field-

Fisher gave a comical sketch, well made up, and also played Pivot, the high-dried old lawyer.

12th. *GLOBE matinée*.—*The Mischief-maker*, three-act farcical comedy by Edith Henderson. In this there is an old gentleman, "The Mischief-maker," who carries about with him a detective camera, with which he takes the portraits of every one, from the servant to the lady who masquerades in barrister's wig and gown and goes to an artist's to have her likeness taken—the likeness being intended to pass for her grandfather's—and so sends her brother-in-law into fits of jealousy. The piece was afterwards put on at the Vaudeville for a run.

13th. *TOOLE'S matinée*.—*Ici on (ne) Parle (pas) Français*. J. L. Toole, encouraged by the success of *Ibsen's Ghost*, produced another novelty in the shape of the old farce, a favourite with the public, transformed into a "play without words." It was very amusing. Mr. Toole as Spriggins, with a whitened face and black skull cap, told the story well; Irene Vanbrugh as Angelina made delightful love in dumb show to C. M. Lowne as M. Victoire Dubois, an impressionable son of Gaul in uniform; Eliza Johnstone was in the fashion, and forcibly "struck" as Anna Maria; and H. Westland and Mary Brough as Major Regular and Mrs. Rattan, with Effie Liston as Mrs. Spriggins, by their excellent mimeing, made the story thoroughly comprehensible and laughable. The complete success attained was more than half owing to the sense of humour evidently possessed by William Robins in the selection of the various tunes which helped to illustrate the rage, love, despair, hatred, longing, and delight which animated the different characters.

15th. *VAUDEVILLE*.—For a series of *matinées*. *A Sicilian Idyl*, by John Todhunter, M.D. This was fully noticed in *Dramatic Notes* of last year. During the revival T. B. Thalberg was the Alexander, Cecil Crofton Daphne, Florence Farr Amaryllis, and Lily Linfield Thestylis, in which character she again danced the "Bacchanal" with the same *abandon* and artistic skill which she had previously exhibited. On this date was produced the new blank verse play,

The Poison Flower, by Dr. Todhunter, founded on a story by Nathaniel Hawthorne, but which was quite unsuited to stage representation. Though containing some excellent verse and many gleams of true poetry, the language used was at times almost bombastic. It may be summed up as an allegory implying that all the labours of one who strives to benefit his fellows may be as nought through the selfishness of man, and that perfect

unselfish love is not to be found. Beatrice Rappacini (Florence Farr) and Giovanni Guasconti (Bernard Gould) were the prominent characters; the latter was less modern than usual, and delivered his text in many parts admirably. T. B. Thalberg (Giacomo Rappacini) also appeared. Malcolm Bell (Celio Ruffini) hurried his lines so much as to be incomprehensible at times.

15th. CRITERION.—*David Garrick* was revived, and attracted as large houses as ever it had. Charles Wyndham's many friends appear never to tire of seeing him in this character. The cast was the same as had already been so frequently seen in T. W. Robertson's play.

15th. ALHAMBRA.—*Oriella*, the new ballet by Carlo Coppi, proved one of the greatest successes ever achieved at this theatre. The music by Jacobi is some of his best work; the plot, if slender, is original, and an excellent vehicle for the picturesque and beautiful Japanese and other dresses furnished by M. and Madame Alias, and for the dancing of Signora Legnani, Charles Lauri, and Mademoiselle Marie, the beautiful scenery by Ryan, and the graceful movements of one of the best-trained *corps de ballet* in London.

15th. SADLER'S WELLS.—*Flying from Justice*, four-act drama by Mark Melford.

15th. MARYLEBONE.—*The Irishman*, sensational drama in four acts by J. W. Whitbread.

15th. VAUDEVILLE.—*Miss Tomboy* placed in the evening bill with practically the same cast as had appeared in it at the *matinée* May 23rd. On the same evening *Perfection* was played as the first piece. In this Dorothy Dorr not only proved herself an admirable comedienne as Kate O'Brien, but a most accomplished and winning vocalist, and possessed of a charming voice.

16th. CRITERION *matinée*.—*Esther Sandraz*. Violet Thornycroft gave a *matinée* at this theatre before a large audience, and appeared as Esther Sandraz. This handsome young actress had been but a short time before the public, and had made rapid strides in favour, but was disappointing in the rôle she assumed. The strength that was wanting may come with further practice, but on this occasion Miss Thornycroft was altogether too gentle and subdued, and quite missed her great opportunity at the end of the first act. Eleanore Leyshon played, with infinite tenderness, grace, and dignity, Henrietta; and she, and H. Reeves Smith as Olivier Deschamps, secured the honours of the afternoon. Miss M. A. Victor and H. de Lange as Mrs. Fourcanade and Boisgommeux were excellent. Willie Drew played Fourcanade after

the manner of one born within the shadow of Bow Bells, and Bassett Roe was but a tame Henri Vandelle.

17th. *GLOBE matinée*.—*A Golden Sorrow*, three-act drama by A. E. Drinkwater. If this be a first attempt of the author's his play shows promise, for experience will teach him to economise the good language he has put into the mouths of his characters, and to bring his curtain down finally with somewhat stronger effect. Mr. Drinkwater's plot runs thus: Mr. Bellamy is an old gentleman well off, and with only one daughter, but with a carping sorrow that he will not explain to her. It appears that he has inherited his property through his elder brother having been supposed to have died without issue. This was not the case, for he left a son, Edouardo, and daughter, Francesca (having married a Corsican lady). The daughter had for a time enslaved Philip Denzil, and embittered his life some ten years before by leaving him to marry one Barozzi. This Barozzi has learnt of the death of Edouardo Delamini, the name his father had assumed in Genoa, which Mr. Bellamy has always supposed he accidentally brought about, but which Barozzi threatened him constantly with asserting was intentional, in order that Bellamy might remain in possession of the estate. Barozzi at length has the audacity to come to England and declare himself to be the deceased man, but consents to forego his claim on payment of a large annuity. At last the weak-minded Bellamy confides his secret to Philip Denzil, a clever lawyer, who has by this time learnt to love once more a worthier object in Mary Bellamy. He steadily traces out all the transactions of Barozzi—identifies him through the aid of Mr. Sunderland, in whose house the real Edouardo died, and also by the spirit of revenge that animates Francesca on account of her husband's desertion of her. The poisoning is brought home to Barozzi by means of Cæsarini, the analyst from whom Barozzi had stolen the drug. Cæsarini evidently possesses some further hold over the plotter, for by means of some mysterious paper he hands him, Barozzi is induced to return to Italy, never to trouble any one again; and the curtain falls on the acceptance of Denzil by Mary. Mr. Leigh, remarkably well played by Scott Buist, is an excrescence on the play, for he is but a neighbouring friend who drops in, and whose weaknesses appear to be a love of shooting and a forgetfulness of his friends' names. Lilian Revell, the giver of the *matinée*, was ladylike and gentle as Mary Bellamy, and showed sufficient promise of becoming an acquisition in sympathetic parts. A. E. Drinkwater should not have acted such an important character in his own play as that of Philip Denzil. He was naturally

nervous, and his wish to be impressive caused him to dwell too much upon his sentences. He wanted some sparks of fire and real earnestness. C. W. Somerset was good as Mr. Bellamy, and quite realised the idea of a crime-haunted, weak gentleman. Ronald Bayne, who took the part of Signor Barozzi at short notice, owing to the unavoidable absence of Sydney Valentine, played remarkably well. He was constantly in evidence, and gripped the character of an unscrupulous adventurer; but exception must be taken to his very awkward attempt on the life of Denzil, an incident which should have been cut out altogether. C. Dodsworth was very true to nature as the old curiosity dealer, Mr. Sunderland. Alice Yorke gave colour to the character of Francesca, and Annie Goward was remarkably clever as the little servant Angelina, producing many hearty laughs. The company and author were called for at the close of the piece.

18th. CRITERION *matinée*.—*Shylock and Co.* Money-lenders and their doings are not generally very diverting, but this cannot be altogether said of *Shylock and Co.*, the farcical comedy by George Canninge and Albert Chevalier, adapted from *L'Article 7* of Bataille and Feugère, and which had been tried before at Richmond, under the title of *I.O.U.*, on Jan. 17th, 1891. The fun turns on the persistent care exhibited by two old gentlemen for the health of a young one who owes them money, also on the presumption that the said young gentleman is in love with the two old gentlemen's wives; whilst another, a "gentleman of colour," falls in love with one of these, and is quite willing to wait—or, if it pleases the lady better, to immolate every one—in order that his passion may be gratified. The second act was intensely funny. All sorts of misconstructions arise, and Prince Zannibulu plays an important part in it (an original introduction by the authors, and not taken from the French, as the rest of the play is). This prince, dressed in the height of fashion, was played with a perfection of quiet humour by H. Eversfield. H. V. Esmond was a good light comedian, after the Wyndham method, as Hector Rolleston, the young gentleman; but neither W. Blakeley nor S. Valentine made the most of Elijah Quarm and Dr. Gossage. Marie Illington must be highly commended for her interpretation of the character of a lady who, because she is writing a novel called "The Soul's Chase," takes the name of Zenobia and flirts with every one. Ellaline Terriss as a nice little English girl, Minnie, was quite lovable. The first act was thin; and the third wanted a very great deal of spirit infused into it.

18th. SHAFTESBURY *matinée*.—*As You Like It*. Mrs. Patrick Campbell as Rosalind. The actress disappointed her admirers ; her reading was too effeminate for the character. Frank Worthing was a promising Orlando. Nutcombe Gould did not do himself justice as Jaques, from his nervousness. Violet Raye, a handsome young actress, did not shine in Shakespearian text as Celia. The Audrey of Alexes Leighton was rich and humorous.

19th. LADBROKE HALL.—*Auld Lang Syne*, one-act play by Lorna Lee.

20th. VAUDEVILLE *matinée*.—*Dick Wilder*, four-act play. Those who had so laughed over the whimsicality of *Our Flat* must have been terribly disappointed at Mrs. H. Musgrave's last production, for it was stilted in language and very commonplace in plot. Eustace Davenport is secretary to Sir Harry Heathcote, and is thoroughly esteemed by him ; his daughter Molly falls in love with the young fellow. Lord St. Maur aspires to her hand, and at the instigation of Barbara Morris, whose unrequited love for Davenport has turned to hate, charges the latter with being the noted highwayman Dick Wilder, this freebooter being none other than Davenport's twin brother, to whom he bears the strongest resemblance. Davenport has made a vow that he will always shield his brother, and so does not attempt to deny the accusation. He is allowed to go free at the intercession of Molly, who buys his escape at the cost of her betrothal to St. Maur. The nobleman is got rid of by our being told that he has been killed in a street brawl. Then Barbara Morris returns penitent, confesses her share in the plot, and she having been all along married to Dick Wilder, brings a deathbed confession clearing his brother, and Davenport comes back covered with glory, which he has gained in the wars, to claim his sweetheart. The events are supposed to take place in Queen Anne's reign. The cast was as follows : Sir Harry Heathcote, Fred Thorne ; Lord St. Maur, L. D'Orsay ; Mr. Eustace Davenport and Dick Wilder, H. B. Conway (who doubled the parts and showed us the highwayman robbing the Heathcote party when on their way to London) ; Jacob, Fred Grove ; Molly Heathcote, Dorothy Dorr ; Barbara Morris, Adrienne Dairolles ; Margaret Clark (an old nurse), Mrs. C. Owen. The three ladies were excellent in their several characters, but none of the gentlemen distinguished themselves.

20th. LYCEUM.—Ellen Terry reappeared as Nance Oldfield in the afternoon. *The Corsican Brothers* made up the programme. At night *The Bells* was played.

20th. Harry Monkhouse assumed the rôle of Matthew Vander-

koop en in *La Cigale* in the place of Lionel Brough, who went on a holiday.

20th. Last night of the Vaudeville, Adelphi, and Savoy seasons.

20th. Fire at Louis Tussaud's. Waxworks totally destroyed. Signor Delavanti's orchestra lost all their instruments.

20th. ST. GEORGE'S HALL.—*A Fool's Trick*, one-act comedietta, and *Prudes and Pros*, two-act farcical comedy, both by Adeline Votieri.

20th. During the week ending on this date Augustus Yorke, known on the stage as A. Danemore, son of Reginald Yorke, died in St. George's Hospital from the effect of burns. His night-shirt caught fire; and being unable to put out the flames, he rushed into the street and was taken to the hospital. He had been appearing as Sir Charles Grandison in *A Pantomime Rehearsal* at Terry's.

22nd. SADLER'S WELLS.—*Leaves of Shamrock*, five-act drama by J. P. Sullivan. First time in London.

22nd. ST. JAMES'S HALL.—*The Unfinished Story*, duologue by Ina Leon Cassilis.

23rd. TERRY'S *matinée*.—*Watching and Waiting*, three-act comedy by Agatha and Archibald Hodson. This was neither a strong or a very interesting play. Julian Dalziel, "the villain of the play," is wicked enough to fall in love with Evelyn, the wife of his steward, Hugh Helstone, who has a weakness for gambling, which his employer rather strangely fosters. They sit down to a game of écarté, and the Squire pops a little sedative into Helstone's drink, when the latter at once drops off into a deep sleep. Now is the coast clear for the Squire's base designs. He almost persuades Evelyn to "fly with him," for she is weak and bewitched. But he has not reckoned on Montague Helstone, a very nice lad, who is "watching" over his sister-in-law, and "waiting" to catch Julian. The latter, finding his passage barred, incontinently knocks "poor Monty" down, but leaves the lady. The blow must have been a severe one, for Monty loses his memory for six months. Julian Dalziel, who has been away all this time, returns to make more burning love; but Evelyn has cooled down in the meantime, and so the evil Squire walks off with his tail between his legs. The sight of him, however, restores to Monty his reason. A very delightful widow, with just a *soupeçon* of fastness (capitally played by Gertrude Warden), entangles a very soft, apron-string-tied curate (amusingly filled by Sydney Jerram), and these two afford the light portion of the entertainment, assisted by "a young girl's fancy" for Monty, prettily displayed by Lily Linfield as Norah Marsden. Emily Miller as the curate's "ma" was quite

at home in the character ; and Gerald Gurney appeared as Norah's brother Gilbert. Philip Cunningham's Julian Dalziel disappointed me. He wanted passion ; was *gauche*. Cecil Crofton was very good as Montague Helstone ; he was a brave, cheery boy, who honestly loved his brother's wife and was determined no harm should come to her. Annie Hill as Evelyn Helstone had her good moments, but she had not yet gained sufficient experience for a trying emotional part. Julian Cross had not very much to do as Hugh Helstone, but he was of assistance.

23rd. DRURY LANE (revival).—*Drink*. Charles Reade's adaptation of Busnach and Gatinéau's drama written on Zola's *L'Assommoir* (produced at the Ambigu, Paris, Jan. 18th, 1879) was first seen in England, at the Princess's Theatre, June 2nd, 1879. Charles Warner was the original English Coupeau ; G. Redmund, Lantier ; William Rignold, Gouget ; H. Beauchamp, Poisson ; T. P. Haynes, Mes Bottes ; Strickland, Pierre Colombe ; Amy Roselle, Gervaise ; Fanny Leslie, Phœbe Sage ; Ada Murray, Virginie ; Katie Barry, Little Nana. The play has been revived since then, and has invariably created a great sensation from the terrible realism of Charles Warner's acting when falling once more under the influence of drink, and his death from delirium tremens. The actor has lost none of his power ; his features appear to be completely changed, and his form shrunken under his sufferings from the awful disease, and he shows its ravages so effectively as to exercise a horrible fascination over his audience. The story of *Drink* is too well known to require being told over again. We see how Gervaise is deserted by Lantier, her first husband in the play, how Virginie, her rival, brings about the ruin and death of Coupeau ; and throughout we have the steadfast love of the abstaining Gouget for the industrious Gervaise, which is finally rewarded, Virginie and her paramour Lantier meeting their deaths at the hands of Poisson. The novel has been considerably altered to suit English notions. In the present cast Charles Glenney was an admirable representative of the worthless villain Lantier, and Edmund Gurney a fine noble fellow as Gouget ; his "abstinence" speeches were splendidly delivered, and were much applauded. Julian Cross played firmly as Poisson, and William Morgan was a characteristic Mes Bottes. Jessie Millward quite understood the gentle, yielding nature of Gervaise, roused only once to indignation by the insults of Virginie in the "Wash-house" scene, where the two women fight like demons, and deluge each other with pails of real water. Ada Neilson was altogether too stately as Virginie, and was not at

all the debased creature the author intended. Kate James was a very bright and saucy Phœbe Sage, and little Daisy Stratton was an endearing child as Nana. The other parts were well filled, and Augustus Harris has staged the piece with that perfection that is always found at his theatre. The revival was a distinct success.

24th. First dinner of the Actors' Benevolent Fund; it was held at the Whitehall Rooms, Hotel Metropole, Henry Irving in the chair, who proposed the toast of the evening. Edmund Yates proposed "The Stage," to which John Hare replied. Comyns Carr gave the toast of "The Drama," to which A. W. Pinero replied. Charles Dickens proposed the chairman's health, and J. L. Toole that of the artists who had contributed to the evening's entertainment. Lionel Brough returned thanks for the fund, which had benefited to the amount of £750.

25th. SHAFTESBURY *matinée*.—*Jasper's Revenge*, one-act play. Wynn Miller's *Dream Faces* has been so universally admitted to be one of the most charming pieces ever written that we all hoped this new play of his would be of something like equal value. We were doomed to disappointment. *Jasper's Revenge* told a conventional story, possessing neither freshness in incident or dialogue. In a small cottage live Jasper Langley (Lionel Brough) and his adopted daughter Mary (Miss Webster). The pretty girl has won for herself the heart of Ernest Bagot Chumley (Sydney Brough), the heir to an earldom. His uncle, the Earl of Denesbrook (John Beauchamp), an impoverished peer, feeling that it is necessary his nephew should marry money, comes to Langley to persuade him to prevent the union. Jasper then shows his hand. His life has been devoted to one scheme of revenge. He has accumulated wealth, bought up all the mortgages on the Denesbrook estate, and means to ruin the Earl, because he imagines the nobleman betrayed and deserted the woman Jasper loved. The Earl explains that, instead of betraying, he had married her, that he was forced to go on foreign service, that his letters to her were returned to him, and that he has ever since been seeking his daughter, who, it is needless to say, turns out to be Mary Langley. The parts were well acted, Lionel Brough appearing in the character of an almost morose, embittered man to considerable advantage.

25th. SHAFTESBURY *matinée*.—*Cleopatra*, adaptation by Arthur Shirley. *Les Amours de Cleopatre* had already been used by Tom Robertson for the groundwork of his play *A Breach of Promise*, produced at the Globe April 10th, 1869, and which was

specially written with a view that the late E. L. Sothern should appear as the gentleman who, engaged to one woman, wishes to marry another. Cleopatra Collins, the engaged lady, is an actress, and a determined woman; and she takes care that Edwin Vane shall not escape her. He has had the audacity to put up the banns for his marriage with Milly Rawkin, and has locked Cleopatra up in her room; but she escapes and comes to Simon Rawkin's house, representing herself to be Vane's sister, and mad. The marriage is postponed for a week, and this time Vane takes Cleopatra out in a boat, and leaves his persistent lady-love on a rock; she gets back in time to accuse him of having murdered her, for she is known to the Rawkin household as Mrs. Jellicoe, Vane's sister. In the meantime Milly has discovered that Vane's friend, Bob Lupton, is a much more engaging young man, and so pairs off with him; and Cleopatra is rewarded for her perseverance by eventually securing Edwin Vane for herself. Though very amusing, there is scarcely material enough in Mr. Shirley's farce for three acts, and I think it would prove more acceptable to provincial audiences than London ones. Maud Milton was so full of spirits, and acted so cleverly, that to her may be ascribed the success of the afternoon; and Fred Mervin was very nearly as good. Harry Paulton was quaint as a wealthy retired sausage-maker, whose thoughts are always running on his late business; and Lilian Hingston played well as his more aristocratically inclined daughter. Stephen Caffrey was excellent as a policeman of nautical turn, and Scott Buist amusing as a rather silly but very good-natured young fellow. H. de Lange made much of a small part as a heavy tragedian, a friend of Rawkin.

27th. Lilian Hingston appeared as Irene Kingston in *Hand-fast* during Annie Hughes's illness.

27th. STRAND.—*Katti*. The full cast and description of the plot of *Katti* was given in *Dramatic Notes*, 1889, Mr. Fawcett's "domestic" farce, as it was then called, having been first produced at the Strand Theatre Feb. 25th, 1888. The humours of the play turn on Katti, the family help, a soft-hearted German girl, who is so moved by her master's (Mr. Finnikin Fluffy) playing "Ehren on the Rhine," that she invariably smashes some crockery. Richard Fluffy (E. Dagnall) is a madly jealous individual, secretly married to a lady who has been known as "La Sylphide" at the Alhambra, and to whom the young cad Bob, not knowing who she is, sends presents and bouquets, and Mrs. Finnikin Fluffy (Marie Illington) is the fond and doating parent of Bob, in whom she can see no fault. The piece is a very

amusing one, and gives full scope for drollery on the part of Willie Edouin as the clarionet-playing hypochondriac, and for that pretty stolidity and charming singing of which Alice Atherton is mistress. H. Eversfield was wonderfully natural as the caddish Bob, and Ruth Rutland as Mrs. Richard Fluffy played with much spirit, and her dance was very well done. Sidney Barraclough was very stiff and "stagey" as Dr. Easyman, and Georgie Esmond and Nenie Bennett as Alice Somers and Miss Perkins helped the play very much.

29th. GRAND.—*The Daughter of the People*, five-act drama by Frank Harvey. First time in London.

30th. SHAFTESBURY *matinée*.—*The Rule of Three*, by Pierre Leclercq. The author made two great mistakes in writing this play. In the first place, he should not have dramatised the excellent plot that he had conceived in the shape of a modern play or in the form he did ; and also he should not have mixed "the language of the spheres" with the commonplaces of everyday life. If he felt impelled to dramatise his ideas at all, why did he not put back the clock a couple of centuries, and give us a dress piece ? The revenge and the almost Divine sacrifice of the woman would then have been more comprehensible to nineteenth-century minds. I think, however, that the author would have done more wisely altogether had he utilised his conception in the shape of a novel. In that form he could have dilated to his heart's content, and made agreeable that which on the boards was at times drawn out and wearisome. Arnold Seago is a gentleman who in his youth has suffered from hot rebellious passion ; the consequence is that, being on a visit to the Earl of Flinthouse, he has fallen in love with the Lady Constance, the Earl's daughter, and, she loving not wisely but too well, mischief comes of it. Valentine Mayhood introduces himself to the house of Seago with but one purpose—that of revenging the dishonour of his sister (for he is really the young Earl Flinthouse)—and this he means to do by betraying Bernice Seago. Being a man of two natures (like many of us)—one evil, one good—so fast as he nearly succeeds his good angel steps in, and he determines to fly from temptation. It is no use—the Seagos come into his neighbourhood, Bernice is left behind by mischance at the owl-inhabited and lonely old castle, and so Valentine prepares a drug for her and intends to spoil her reputation. She, however, being high-spirited, shows no fear ; and so he repents and swallows the drug himself, Bernice, not to be behind him in valorous deeds, stabbing herself as a peace-offering to the memory of the departed Constance. But neither of them dies.

Gertrude Banks, whom Bernice imagines to be her lost half-sister, but who is not, is a young lady who dreams dreams ; in consequence of one of these she returns to the castle, and is the means of saving both their lives. Gertrude's father and his brother Stephen, old retainers of the family, then produce that mysterious paper which is so invaluable on the stage ; and the paper proves that Valentine is Lady Constance's son, and that Bernice is therefore his half-sister. The two would-be suicides therefore fall on Arnold Seago's neck, and vow to be the truest brother and sister to each other. There is a little underplot of a "jobbing broker," one Tom Chantler (very cleverly played by Walter Everard), who fancies he loves Bernice, but consoles himself with the little half-sailor maiden Gertrude, a character that Mary Jocelyn made a very pretty one. Frederick Mervin, in a line that we have not seen him in of late—that of the broken, sickly Arnold Seago—played remarkably well. The burden of the play fell on Alma Murray and Fuller Mellish. The actress, whom we cordially welcomed once again, had a character worthy of her, for it was no light task to realise the conflicting emotions that swayed her ; but Alma Murray *is* an actress, and so she succeeded as Bernice Seago. Fuller Mellish had to embody the conflicting spirits of good and evil in Valentine, and he did so with considerable power, fairly balancing the angelic and the fiendish. *The Rule of Three* may add to Pierre Leclercq's literary fame, but will not improve his position as a dramatic writer.

30th. SAVOY.—*The Nautch Girl ; or, The Rajah of Chutneypore.* It was a very happy thought of George Dance to bring to life an idol that had been seated in its niche in the temple for some two thousand years, and there is no doubt that the introduction of this episode materially strengthened *The Nautch Girl*, and considerably aided in achieving the success of the new comic opera. The subject is comparatively a fresh one ; we have not had a comic musical work on Indian lines, and the rigorous laws of "caste" afford fruitful matter for humorous treatment. Punka, the Rajah of Chutneypore, is a gentle ruler, whose too easy-going nature allows him to be victimised by a horde of blood-suckers, who, claiming to be relations, absorb all the offices of the State, and render their ruler painfully impecunious. Besides this, Pyjama, his Grand Vizier, is ever plotting against him. Then poor Punka has other troubles. The left eye of Bumbo, the presiding idol of the temple, has been stolen by some miscreant ; and the Rajah is always in dread that some misfortune

should befall him in consequence of the abstraction of the diamond. Next, his son and heir, Indru, has fallen in love with Beebee, but cannot marry her, as she has lost caste through a pariah having pulled at the rope which saved her respected parent from drowning. Indru sinks to her level by publicly partaking of "potted cow," but unfortunately, just after he has done so, the case which has been going on for forty years is decided, and it is found that Beebee has *not* lost caste, so, as Indru and his love are now married, by the laws of the State they must die for having infringed the laws. Baboo Currie, the manager of the troupe of Nautch girls, of which Beebee is the bright particular star, saves her by taking her with all his company to Europe. In the second act Indru is confined in prison, but is liberated by Chinna Loofa, a young lady who is ever seeking her affinity. She presses her love upon him, but he asserts himself to be true to his Beebee, and so departs for a while. And then Bumbo suddenly appears in a very lively state of vitality, and in a remarkably incensed frame of mind. He is especially angry at the loss of his eye. He is of opinion that for a considerable time past he has not had that attention paid him in the way of painting and gilding that an idol of his importance demands, and he looks upon the *mésalliance* that Indru has formed as deserving condign punishment, and so he decrees that Punka and all his relations, numbering some three hundred and seventy-four, shall be thrown to the sacred crocodiles. Punka, whose milk of human-kindness has been turned to the bitterest gall by the persistent "squeezing" of his relatives, is in a high state of glee, for he has been promised that he shall be the last on the string of sacrifice, and he will have the satisfaction of witnessing the consumption of his uncles and his cousins and his aunts by the sacred saurians. In the meantime Chinna Loofa has found her affinity in the idol Bumbo, who is on his side much struck with her personal appearance; and she consents to be the "idol's bride" and "sit" with him on a shelf for ever. All those who are to be thrown to the crocodiles having repudiated any relationship with Punka, his joy is much damped, but he has the satisfaction of denouncing the wily Pyjama as the stealer of the diamond eye, which is restored to Bumbo by the timely return of Beebee, who is wearing it as a charm, it having been left as an offering for her from some youthful admirer at the "stage door" during her European wanderings. Bumbo is so delighted at the recovery of his eye that he forgives every one but the wicked Pyjama, who alone is to serve as a toothsome morsel for the

expectant reptiles ; and we see the last of Bumbo as he takes his seat, with Chinna Loofa by his side, in the palanquin, gradually assuming the appearance of wood images preparatory to resting on the shelf in the temple for ever. Much has been said of the difficult task any author and composer would have at the Savoy, after the long succession of Gilbert-Sullivan operas, but I think it is quite possible for fresh ones to be written that shall be acceptable, and though I do not hold that *The Nautch Girl* is quite as good as some operas heard there, still it is amusing, and were the first act only as good as the second, the whole would be entirely satisfactory. There are altogether some very quaint ideas, such as the song descriptive of himself sung by Punka, and written after the style of "The House that Jack Built," also the description of Beebee's long lawsuit, and the hunt after the diamond and its sundry vicissitudes and changes of proprietorship. Pyjama's song, giving the secrets of his success in life, is very droll, as are Bumbo's couplets, in "That one's put upon the shelf." There are some very pretty numbers, especially Indru's and Beebee's ballads and their duets, a charming duet for Indru and Chinna Loofa, a very droll duet and comic carmagnole for Bumbo and Chinna, and an excellent song and accompanying dance for Baboo Currie (a character of which Frank Wyatt made a great deal more than could have been expected). There are some very taking choruses, but that which struck me most was the admirable orchestration of Mr. Solomon's music. Mr. Dance's book is certainly in parts highly amusing, but he is much indebted to Frank Desprez's lyrics, all of which were either pretty or clever as occasion demanded. Rutland Barrington was very droll as the much-put-upon Rajah ; and Courtice Pounds sang very sweetly. Lenore Snyder (the new American singer) was attractive and sympathetic, but a little inclined to strain her voice ; Frank Thornton showed that he was a humorist ; and Cora Tinnie was very arch and piquante. Jessie Bond was as delightful as is possible, her gaiety and fun are so natural. As to W. H. Denny, that marvellous stolidity of his was just suited for the idol Bumbo, but I thought he might have taken greater advantage of his opportunities. D'Oyly Carte gave us an exquisitely beautiful spectacle, rich and tasteful to a degree ; and the piece was produced with that care and efficiency which distinguish anything with which Charles Harris has to do.

ROYALTY.—French Plays : 15th. *Mariage Blanc*, by Jules Lemaitre. Jacques de Lièvre, F. Febvre ; Docteur Doliveux, Laroche ; Simone, Mdlle. Reichenberg ; Madame Aubert, Mdme.

Fayolle ; Marthe, Mdle. du Minil.—16th. *Pépa*, by Henri Meilhac and Louis Ganderax. Raymond de Chambreuil, Febvre ; Jacques de Guerche, Boucher ; Ramiro Pasquez, Leloir ; Jean, Roger ; Benito, Deroi ; Pépa Nasquez, Mdle. Reichenberg ; Yvonne Chambreuil, Mdle. du Minil ; Mosquita, Mdme. Bertiny. —18th. *Les Petits Oiseaux*, by Labiche and Delacour. Blandinet, Coquelin cadet ; François, Leloir ; Aubertin, Joliet ; Joseph, Roger ; Mizabran, Villain ; Tiburce, Grivollet ; Leonce, Letner ; Un Bottier, Deroi ; Henriette, Mdle. du Minil ; Laure, Mdme. Bertiny. It is perhaps well to note that the original *Les Petits Oiseaux*, as played at the Royalty, has only touches of pathos in it ; the play is a bright, laughable one, and all the characters, except the two brothers, Blondinet and François, admirably played by Coquelin cadet and Leloir, are quite secondary ones. Sydney Grundy, on the other hand, makes of his adaptation, *A Pair of Spectacles*, an infinitely more sympathetic play, and has made every one of his characters of value in completing one harmonious picture. Both plays are, however, delightful. Coquelin cadet appeared in two monologues : *Le Professeur de Geste* and *Les Chansons Enfantines*.—20th. *Chamillac*, by Octave Feuillet. Le Général, F. Febvre ; La Bartherie, Joliet ; Chanteloup, Roger ; Gaillard, Villain ; Maurice, Leitner ; Hugonnet, Jean Coquelin ; Robert, Gavoret ; Carville, Deroi ; Chamillac, Coquelin aîné ; Clotilde, Mdme. Fayolle ; La Baronne, Mdme. Amel ; Jeanne, Mdme. du Minil ; Sophie, Mdle. Bertiny ; La Comtesse, Mdme. Malck ; Mdle. Godemer, Mdme. Degredes.—22nd. *Margot*, by Henri Meilhac. Boisvillette, Febvre ; Jean, Roger ; Leridan, Villain ; Georges, Grivollet ; François, Leitner ; Pinard, Gavoret ; Margot, Mdle. Reichenberg ; Madame Monin, Mdme. Fayolle ; Carline, Mdle. du Minil ; Valentine, Mdle. Bertiny ; Madame D'Arcy, Mdme. Febvre-Brindeau ; Adèle, Mdme. Degredes.—25th. *L'Ami Fritz*, by Erckmann-Chatrian. Fritz Kobus, F. Febvre ; Frédéric, Joliet ; Christel, Villain ; Joseph, Grivollet ; Hanezo, Jean Coquelin ; David Sichel, Coquelin aîné ; Suzel, Mdle. Reichenberg ; Catherine, Mdme. Febvre-Brindeau ; Lisbeth, Mdme. Bassett.—30th. *Les Fourberies de Scapin*, by Molière. Argante, Coquelin aîné ; Octave, Boucher ; Géronte, Joliet ; Carle, Roger ; Léandre, Leitner ; Scapin, Jean Coquelin ; Sylvestre, Deroi ; Zerbinette, Mdle. Reichenberg ; Hyacinthe, Mdle. Bertiny ; Nerine, Mdme. Brunet.—30th. *La Joie Fait Peur*, by Molière. Noël, Coquelin aîné ; Adrien, Boucher ; Octave, Grivollet ; Blanche, Mdle. Reichenberg ; Madame des Aubiers, Mdme. Fayolle ; Mathilde du Pierreval, Mdle. du Minil.

VII.

JULY.

1st. GAIETY *matinée*.—*Moonflowers*. This was quaintly described as a cobweb. In the case of this "play without words," it would have been advisable if some printed description of the plot had been issued, for we are sure to the average playgoer the meaning was incomprehensible. The scene takes place in a garden at night. The student, immersed in his books, is disturbed by the distant sounds of revelry and dancing. He makes of a glowworm a lamp. The girl enters, fresh from the ball-room. She endeavours to lure the student from his books by dancing to him and exercising on him her pretty blandishments, but he flies from her. Presently enters a young man who flirts with her, and gives her presents, and seems to win her heart, this being typified by what appears to be a shell casket which she carries. Having gained his purpose, the young man dashes her heart to the ground, and the girl is inconsolable. But the student returns, and, by the aid of his knowledge, he repairs the broken casket, and the curtain falls upon the girl weeping with happiness upon his shoulder. I can only imagine *Moonflowers* to be an allegory of the worthlessness of selfish, pleasure-seeking lovers as compared with steadfast and sober affection. It was said to be the work of Augustus M. Moore, but it is sadly deficient in action. Nor was Ivan Caryll's music of such striking or original character as would redeem the poverty of the libretto, if so it may be called. Miss Norreys's facial expression was good; her action expressed but little. She danced very gracefully a new *pas*. Herbert Pearson's every movement told his story, and E. Webster Lawson was also clever in typifying the male flirt. His dress was an extraordinary one—a scarlet coat and harlequin pattern pantaloons. None of the faces were whitened. There was some disapprobation at the length of the play, which dragged along for forty minutes. The occasion was a *matinée* given by Florence St. John, and as part of the programme the first act of *La Mascotte* was rendered by Arthur Roberts as Laurent XVII.; Frank Celli, Tippo; Litton Grey, Prince Fritellini; Arthur Williams, Rocco; Phyllis Broughton, Fiammetta; Florence St. John of course appearing as *La Mascotte*.

1st. SHAFTESBURY.—Last performance of *Handfast*.

1st. CRITERION *matinée*.—Mrs. Annesley. J. F. Cooke

wanted but a very little more knowledge of stagecraft to have made *Mrs. Annesley* a good play; as it stands, if a little sombre, it is interesting, and infinitely above the average of maiden efforts. Without there being anything specially new in his plot, his characters are freshly drawn and human. Mrs. Annesley is a widow, who, having married an old man out of pique and for his wealth, so soon as she is free sets to work to win back Frank Seagrave, a former lover. He is now engaged to Estelle Brandreth, and Mrs. Annesley separates them for a time, but Estelle's health failing from her disappointment, she and her lover are reconciled, and then the widow establishes herself as Estelle's most attentive and sympathetic nurse, all the while that she is slowly poisoning her rival. The widow, determined to wait no longer for the death of Estelle, prepares an extra-strong dose of poison for her, and is led to suppose that Frank Seagrave has swallowed it. Despair and horror induce her to take poison herself, and as she dies she learns that she is the half-sister of the girl she has done her worst to kill. Beatrice Lamb showed remarkable power, and yet was extremely fascinating, as the handsome, revengeful Mrs. Annesley; her ruthlessness of purpose was artistically veiled. May Whitty was quite in sympathy with her audience as Estelle, and Frederick Harrison's clear, incisive delivery and earnestness made me wish he were still a regular actor instead of being only occasionally seen. William Herbert played with the nicest discrimination the part of a young cleric, who catechises himself as to whether he still is or can ever have been in love with Estelle.

2nd. VAUDEVILLE *matinée*.—*For Claudia's Sake*, comedy drama in three acts by Mabel Freund-Lloyd, was not original in idea or treatment, and merely worked out the sacrifice that Sylvia Talbot makes for her twin sister, Claudia, even going so far as to bear the imputation of almost dishonour for a time. The sisters were fairly well represented—Sylvia tenderly by Edith Jordan and Claudia by Ida Logan, a remarkably handsome young lady. Two impossible servants were played by Foster Courtenay and Miss Marlow; Acton Bond did well as Lord Vivian; and H. A. Saintsbury was good, though a little melodramatic, as Sir Lionel Urquhart. In *Sacrificed*, a one-act drama by the same authoress, we had the artist who is going blind and the young girl whom he has befriended, cutting off her beautiful hair and selling it to pay the rent, and giving up her handsome poor lover for the rich old baronet, who of course overhears how she is sacrificing herself, and makes the artist his steward and the handsome poor lover his

secretary. Rhoda Larkin was the artist's wife, Elsie, supposed to be fading away from care and trouble, and Helen Bayard the self-sacrificing Helen Percival ; George Hughes, H. A. Saintsbury, and Leo Leather were respectively Sir Gilbert Trevor, the artist, Hugh Berington, and Tom Locksley ; and Kate Brand was clever as a lodging-house servant, Sarah Ann, though the character was too strongly drawn by the authoress.

2nd. STEINWAY HALL.—*The Strange Adventure of a French Pianiste*, monologue, and *Little Jessie*, duologue, both by Frederic Darâle.

4th. VAUDEVILLE.—*Gabriel's Trust*. Mr. Harrington Baily opened the Vaudeville Theatre on July 4th with A. C. Calmour's play as a first piece. It was one of the author's earlier efforts (written in 1877), and I think he would have done wisely in not producing it in London, although it shows how much better he can write in the present day. It is merely the story of a very old, kind-hearted cowkeeper, Gabriel Stroud, being led to believe that his grandson, George Field, is everything that is bad through the evil reports of Thomas Rhodes, a malicious gamekeeper, who is trying to separate the young fellow from Mary Mason, Stroud's adopted daughter. To strengthen his statements, Rhodes steals some money from a bureau, and taxes Field with the theft ; but the money being found on the real thief, his schemes are frustrated. Mr. Calmour threw considerable feeling into his character, but his voice was at times strangely at variance with his apparent great age ; his make-up was that of a man of ninety, and he assumed the gentleness of a patriarch well, but every now and then his voice was that of a strong, lusty man. Alice Bruce played the *ingénue* part very naturally, and Philip Cunningham acted well, but his dress, faultless in itself, was too aristocratic for his surroundings. Florence Haydon was excellent as an old housekeeper. This was followed by

The Mischief-maker, three-act farcical comedy by Edith Henderson. When this was tried at a *matinée* the verdict passed upon it scarcely warranted placing it in an evening bill. Since its trial performance the piece, particularly the third act, had been strengthened, and appeared to afford plenty of laughter to the cheaper portions of the house. Oliver Tapperton is a meddlesome old gentleman, who goes about with a "demon" camera, taking likenesses of everybody with a view of discovering if there be any indications of future crime in their physiognomy. Through his tittle-tattle he separates Mr. and Mrs. Loggerhead, a young couple ; and all the characters eventually, including Miss

Pryce, a middle-aged spinster, who still has an affection for Tapperton, her first and only love, find themselves visiting a private asylum, kept by Dr. Middleton, and one and all mistake each other for inmates confined in the *maison de santé*. The acting was good. Harry Paulton as "The Mischief-maker," Tapperton, played with that grim humour which distinguishes him. Florence Haydon was clever as Miss Pryce; Charles Fawcett and Edith Bruce gave the requisite "go" to the characters of Mr. and Mrs. Loggerhead; and John Carter was thoroughly professional, yet kindly, as Dr. Middleton. Master E. T. Smith was very amusing as a precocious page, Alfred, and Alice Bruce smart as the soubrette Alice. The play would have gone better had some one else filled the character of Lucy Wentworth, Mrs. Loggerhead's sister; Phyllis Ayrian was quite unsuited to the part.

4th. GAIETY.—Last night of *Carmen up to Date* in London.

6th. SURREY.—*A Big Fortune*, four-act drama by William Bowne. First time in London.

7th. COMEDY.—*Husband and Wife*. When this three-act farce, by F. C. Philips and Percy Fendall, was tried at the Criterion on April 30th, I thought it would be seen again. Its weak point was the third act, and that has been completely changed. The fun arises from the rival factions of "The Tiger Lilies" and "The Society for the Protection of Married Women and the Improvement of the Morals of Husbands," headed respectively by Mrs. Greenthorne and Mrs. Springfield, and these two factions, holding their meetings in the adjoining flats in Montmorency Mansions, are confounded by a dunderheaded inspector of police with a notorious gambling club in the same building, and are all taken into custody. Up to this point there is but little alteration in the piece, save that the characters have more to do. But in the third act a fresh personage is now introduced in the person of Sir George Muddle, the police magistrate who presides over the court in Shine Street. All the characters appear here after having been locked up all night, most of them in custody on the charge of gambling, Mary in search of her master and mistress, and the coquettish Mrs. Springfield as a witness who captivates the susceptible Sir George, and is invited to take a seat on the bench beside him. In this act the fun is well kept up, though it is reminiscent of *Aunt Jack* and other plays, and might be a little curtailed; but it sends away the audience in high good-humour. George Giddens resumes the character of Adolphus Greenthorne, with Lottie Venne as Mrs. Springfield, and Vane Featherston as Mrs. Greenthorne. These three are the life and

soul of the piece until Charles Brookfield appears on the scene as Sir George Muddle, and then his clever skit of the dispenser of justice produces shouts of laughter. His make-up is admirable, and his mingled sententiousness and sly admiration of Mrs. Springfield are very ludicrous. Mary was capitally played by Edith Kenward. The cast was a very good one, but special mention should be made of Ada Murray and W. F. Hawtrey. During the run of the piece, Jenny Dawson appeared in Lottie Venne's character.

7th. GLOBE.—*The Scapegoat*, four-act play by Wilton Jones. It is hardly just to say that this is an Ibsenite play, although its theme is hereditary insanity, for Mr. Wilton Jones has founded his play on a novel published by Gertrude Warden two years ago. The fact that the authoress is a great admirer of the Norwegian writer may have influenced her style, and suggested the idea which her husband, Mr. Wilton Jones, has developed in his work. It will probably be generally admitted that the author has shown his greatest strength in the character of Aubrey de Vaux. This is a young fellow whom the world would take for sane, but the germs of insanity are only lying dormant. To please her father, Lola Marsden accepts Aubrey when he proposes. Immediately on his mother, the Marquise, becoming cognisant of the engagement, she hurries to England and imparts the one dread secret of her life to the doctor. Her husband is a homicidal maniac, is now, though supposed to be dead, kept in strict confinement, and as insanity has been in his family for generations, she fears it may break out in her son. So the doctor withdraws his consent, and after a time Lola makes a happy marriage with Bruce Laidlaw. Aubrey, after travelling for some time, reappears, and his passion for Lola is consuming him and bringing on his dread disease. Ellen Granville, a woman who wished to marry Laidlaw, lays traps for Lola, into which she falls, and her husband is led to believe that she has a lover in Aubrey. He confirms the suspicions by persistently following her and forcing his presence on her, till at length Laidlaw drives his wife from him. And here comes the weak part of the play. Lola, an innocent woman, loving her husband, goes straight to Aubrey's hotel. By this time he is a raging lunatic. He first tries to strangle her, imagining her to be Laidlaw, and then hurls himself from the window, believing that he is taking her with him to another world. There is very much that is powerful in Wilton Jones's play. Careful revision and the strengthening of the character of Lola (most admirably played by Florence West) and of Laidlaw (with which

part William Herbert did all that was possible) would make of *The Scapegoat* a play that would be thoroughly acceptable in an evening bill. There is another point that could be improved. The Marquise is such an interesting character (it was most impressively acted by Mrs. Theodore Wright) that we regret her dropping out of the action of the play during two entire acts. A turncoat journalist, Mr. Smith, is an amusing character; and Mabyn Laidlaw was winsome in the hands of Annie Hughes. The Rosa Dartle-like character of Ella Granville did not suit Gertrude Warden; and in more able hands than those of Adela Houston the character of Miss Fox-Willoughby, a lady society-journalist, might have stood out well. Carlotta Leclercq as the Tory Lady Ermytrude Laidlaw, horrified at anything approaching to Radicalism, was full of humour. I shall hope to see *The Scapegoat* again, and when that occurs I trust Lewis Waller will once more be the Aubrey de Vaux, for a more sterling performance I do not wish to see. The young actor must have thought out every intonation, look, and action, and his last scene was most powerful in its maniacal frenzy.

7th. LADBROKE HALL.—*Waiting for the Coach and Bumble*. Two comedy operettas, written and composed respectively by Frank A. Clement and Oliver Notcutt, were produced, and were found to be very amusing, for the dialogue in each was humorous, and the music bright and at the same time scholarly. *Bumble* was founded on the beadle's proposal to Mrs. Corney over tea and muffins in "Oliver Twist."

8th. Death of Johnson Towers, aged 78. When quite young he gained provincial experience, and obtained his first engagement with Phelps at Sadler's Wells, and afterwards became a great favourite at the Victoria under Osbaldistone's management. He became lessee of the theatre on Miss Vincent's death, but was not fortunate and left the theatre early in the sixties. Became stage manager to Mr. Hobson at Leeds, and afterwards served in the same capacity to John Coleman.

9th. CRYSTAL PALACE.—*Love in a Mist*, musical fairy tale, did credit to Louis N. Parker's vein of poetic fancy and to Oscar Barrett's music. Alexis Leighton as the enchanted Queen Eglamour, Roland Attwood as Oberon, Florence Tanner as Titania, G. R. Foss as the gnome Oakapple, Frank Rodney as the conceited knight, Sir Gengaline, were worthy of much praise in their several parts.

9th. Death of Robert Reece, aged 53. Born in Barbadoes May 2nd, 1838. Was an M.A. of Balliol College, Oxford, and was a

clerk in the Colonial Office, Emigration Branch. In 1865 his first dramatic effort was in the libretto of *Castle Grim*, followed by the burlesque of *Prometheus*, both produced at the Royalty Theatre in that year. In the following year *Love's Limit*, *Ulf the Minstrel*, *Lady of the Lake*, and *Guy Mannering* were produced; in 1867 *A Game of Dominoes*, *A Wild Cherry*, and *Honeydove's Troubles*; in 1872 *Ali Baba à la Mode* and *The Vampire*; in 1876 *William Tell Told Over Again*; *Whittington Junior* 1871; *Little Robin Hood* and *The Forty Thieves* in 1880. He was also the author of *Knights of the Cross*, *The Wicklow Rose*, *Gulliver in Lilliput*. He also wrote the libretto of *Girouette*, and contributed to those of *La Mascotte* and *Boccaccio*. Was a polished writer. Robert Reece was buried at Kensal Green.

13th. GRAND.—Augustus Harris's Italian Opera Company appeared for a fortnight. *Il Trovatore* was given. On the 14th *Carmen*, 15th *Faust*.

14th. STEINWAY HALL.—*Both Sides of the Question*, a very smartly written duologue by Malcolm C. Salaman, was brightly played by Rob Harwood and his sister, Lucia Harwood. The trifle would do well for a first piece or for amateurs.

14th. AVENUE.—*A Summer's Dream*. Miss Meller's sketch is unpretentious, but it has much poetry of feeling, and the dialogue is natural and human. Dahlia has run away from home to follow the fortunes of a man who deserts her. Joan, her sister, has always pleaded the absent one's cause with their father, Farmer Fielding. Garth, who has been jilted by Dahlia, transfers his affections apparently to Joan, and makes her very happy, for she has always loved him. A week before their intended marriage Dahlia returns; Garth's old love for her revives; he forgives everything, and behaving shamefully to poor Joan, takes the selfish, vain, and heartless Dahlia for his sweetheart again. Mrs. Bennett acted tenderly, and Isabel Maude's portrayal was clever. Henry Dana made love so naturally that it was not surprising the two women were fond of him. The authoress was called for on the fall of the curtain. On the same evening was produced for the first time "a mediæval romance" in two acts by Leonard Outram, entitled

A Mighty Error. It is generally understood that Mr. Outram's "romance" is a reconstruction of a five-act tragedy which he had founded on the late Robert Browning's poem "In a Balcony." It is a theme giving scope for strong dramatic situations; and conveyed as it is in blank verse of very considerable literary merit, the play was listened to with

interest, and elicited much applause. The verdict was decidedly favourable, and would have been even more enthusiastic had the second act been a little shorter. Joan, Queen of Spain, is represented as a woman whose life has been embittered by the discovery of her husband's (Miguel's) faithlessness. He has intrigued in the past with Oriana, Joan's dearest friend. Inez, the fruit of the intrigue, has been brought up by Joan almost as her own child, and is at the time of the opening of the play eighteen years of age. The Queen's visage is supposed to be scarred from the effects of the plague; and she has conceived the notion, amounting almost to insanity, that it is impossible for any one to love her for herself. The State is in revolt; Joan is deserted by all, and is likely to lose her throne, when, at the solicitation of Inez, Amadis, a young noble, fills the post of Minister, crushes Joan's enemies, and takes Miguel prisoner. He has done all this for the love of Inez, but the latter persuades the Queen that it has been accomplished by Amadis through his love for Joan as a *woman*, not from devotion to the sovereign. Xante, for his own aggrandisement, and that he may win Inez, confirms this erroneous impression of the Queen. Joan signs the death-warrant of Miguel, and he is executed, and then she openly informs Amadis of the honour that is in store for him: he is to be her husband and prince consort, for she imagines it is only modesty and awe of her exalted position that have hitherto closed his lips. And then the half-crazed Queen's house of cards falls to pieces. Amadis tells her he has loved but one, and that one Inez, and that he intends to make her his bride. In the first moment of her baffled desire, Joan contemplates a terrible revenge. She will make the lovers pledge her in poisoned wine, but as they are about to do so she relents; she alone drinks, and dashes their goblets from their hands. She summons her guards, and Amadis conjectures that they are to lead him to execution, when, as she dies, the Queen, pointing to him, proclaims him their future sovereign. There is an uncertainty in the drawing of the character of Inez: one is left until the last moment to conjecture whether she really loves Amadis. This should be amended. Frances Ivor gave a magnificent rendering of Joan, a character that has much in it of our Queen Mary: craving for love, only to be disappointed; cruel and relentless, yet gentle and sweet; complex and requiring great dramatic capacity; and Miss Ivor proved herself possessed of this. Mary Ansell was charming in the sunny side of Inez's nature; it was where the character required the intensity of the woman that there was a little want of strength

But this will come, and Miss Ansell must be very highly praised. Leonard Outram was too much of an "Admirable Crichton"; his Amadis was polished and at times earnest, but it was not robust enough—it was even almost feminine in its gentle chivalry. Frank Worthing was an admirable Miguel, self-possessed, bold, and incisive. S. Herbert-Basing played with much *finesse* as the crafty, obsequious courtier Xante. Taken as a whole, *A Mighty Error* afforded a most interesting evening, for the play was very far in advance of anything we had seen of late. In the provinces it should be a distinct success.

15th. VAUDEVILLE.—*The Sequel*, one-act play. On a modern instance that might figure in the columns of a newspaper as an ordinary divorce case, Louis N. Parker has written one of the most exquisitely poetical plays that have been seen for some time. Clarissa, mated to a scoundrel, is deserted by him; she hears of his death and becomes engaged to Lord Somerville. Her husband returns, and she flees with the man who idolises her. For a year they live hidden from the world on an island in the Ægean Sea—it is their world, and her lover is the world to her. "Love is of man's life a thing apart; 'tis woman's whole existence." It is so in her case. Mr. Foljambe, an old friend of Lord Somerville's, comes to bring him back to the political career that he has resigned for love, and then the politician, the man of the world, regrets the sacrifice he has made. He does not love the less, but love cannot be all-sufficient. Clarissa overhears him say that he almost longs for death to part them. She takes him at his wish. She poisons herself, and, pillowed on his heart, she "follows the silvery path," and this is "the sequel" to an unhallowed love. The acting was worthy of the play. Alma Murray as Clarissa faithfully and beautifully depicted the absolutely unselfish love of woman. Philip Cuninghame as Lord Henry Somerville, on the other hand, gave us the grosser aspect of man's passion and love combined, and Charles Fawcett as Foljambe showed us the man of the world, who cannot believe in an earthly paradise, of which love alone shall be the god. Alice Bruce as the faithful little handmaid Mary and H. Nelson as Peters, a typical London servant, were unobtrusively of assistance, and did not mar the poetry of the idea. The author may be sincerely congratulated on his work.

17th. ST. JAMES'S.—*Molière*, by Walter Frith. The close of a most prosperous season was celebrated by the production of this new one-act play. George Alexander filled the title rôle of the great dramatist, and was made up to bear a strong

resemblance to his portraits, though rather young-looking. Molière returns from playing *Le Malade Imaginaire* for the last time, to find Armande, Madame Molière de Poquelin (*née Bégart*), prepared to entertain at supper a frivolous, empty-headed marquis, who is her admirer. Molière is at the point of death, his wife has long neglected him for others, and the sight of her latest coquetry rouses him to action. He induces the two to take part with him in the rehearsal of a new play which he says he has written, and called *The Vengeance of Georges Dandin*, and in this he lashes his wife's admirer with his tongue, and holds him up to ridicule, eventually striking him and having him driven from the house. The exertion is too much for him; it has shamed Armande and brought her to his feet, suing for pardon, but it has given him his death-blow. As he hears the trumpets proclaiming the passing of the greatest ruler France ever possessed, he utters the words, "The King! His Majesty must not be kept waiting," and falls back dead, winding up the play with that impressive address to the king of terrors. Mr. Frith's idea was well conceived, but he had not the power to carry it out, and the play would have failed but for George Alexander's acting, which was earnest, and at times almost great. There was nothing for Marion Terry, the Armande, to do; Ben Webster was remarkably good as the licentious and supercilious Marquis, and Herbert Waring was professional as Molière's old friend and schoolfellow Dr. Dacquin; Laura Graves and V. Sansbury as Catherine, the waiting-maid, and L'Epine, Molière's valet, were good, and Howard Russell and George Gamble as a couple of chairmen made up the cast. The piece was splendidly mounted, and the Nathans had provided correct and handsome dresses, and Walter Slaughter some very appropriate music.

20th. PAVILION.—*Man of Metal*, drama by C. A. Clarke and H. R. Silva. First time in London.

20th. STANDARD.—*Faust*, burlesque.

20th. MARYLEBONE.—*Flashes*, musical absurdity in three acts by J. J. Hewson and E. Lewis West (originally produced at New Theatre Royal, Liverpool, April 7th, 1890).

20th. ELEPHANT AND CASTLE.—*Noble Love*, play in four acts by C. A. Clarke and James Hewson (originally produced at Theatre Royal, Goole, Jan. 27th, 1890).

20th. OPERA COMIQUE.—Last performance of *Joan of Arc*.

21st. CRITERION (Tuesday) *matinée*.—*David Garrick* was given in aid of the poor of Camberwell; £350 was realised. The same evening saw the last performance of the piece and

appearance of Mr. Wyndham and his company, the stage being occupied on the Thursday by *Miss Decima*.

23rd. CRITERION.—*Miss Decima*. When Mr. Burnand undertook the adaptation of the Parisian success *Miss Helyett*, it was generally surmised that he would have considerable difficulty in eliminating that which would prove objectionable to English audiences, and yet retain some amusing motive. He accomplished this successfully; the piece is droll, and is written in a humorous style, and is much assisted by the graceful lyrics contributed by Percy Reeve. *Miss Helyett* was originally produced in Paris at the Bouffes Parisiens, Nov. 12th, 1890, with Mdle. Bianca Duhamel in the title rôle. When the piece was played in Brussels, Mdle. Nesville took the town by storm as the heroine. The story is really of the flimsiest, and depends almost entirely on the cleverness of the representatives of the different characters to make it go dramatically. *Miss Decima* is the tenth and only unmarried daughter of the Rev. Dr. Jeremie Jackson, of New Orleans. He has brought up his girls in almost Quaker-like severity of conduct, and has written a book of moral precepts in doggerel verse, one of which on reference will invariably be found suitable to advise them in any moral emergency. He and his daughter are touring in Switzerland, and are temporarily resting at Interlaken. There a dreadful accident happens to Decima, who slips in climbing a mountain, rolls down it, is caught by a bush, and is rescued from her perilous position by an unknown gentleman, who carries her to a place of safety. She has not seen his face, or he hers—for she has held her cloak over it—but, according to the “Jackson” tenets, a young woman who has been in the arms of a man must marry that man, and none other. She christens her unknown preserver her “Man of the Mountain,” and commissions her father to discover him. She has encouraged a good-hearted, silly young fellow, Marmaduke Jessop, to believe that she will marry him, and so her father, tired of his unsuccessful search after her preserver, persuades Marmaduke to pass himself off as the “Man of the Mountain”; but Decima soon discovers the imposture. Then she overhears a conversation which induces her to believe that Chevalier O’Flanagan is her hero. He is a braggart and a poltroon, and is already engaged to Senora Inez, the daughter of the strong-minded Senora de Varganaz. This is nothing to Decima or her father, who in the quaintest way produces a very pretty little revolver, which he states that he shall be regretfully compelled to use on O’Flanagan if he does not marry his daughter. Decima, however, has

really lost her heart to Peter Paul Rolleston, who is madly in love with the little slyboots and declares his passion, but as she is engaged to another, asks to be allowed to take her portrait. Whilst doing so Decima looks over his sketch-book, and in it discovers a sketch of herself, evidently taken when the climbing *contretemps* occurred. Here is her real "Man of the Mountain," to whom she is only too pleased to give herself, and he to accept her. There is a charming *espièglerie* and piquancy about Mademoiselle Nesville that at once rendered her a favourite. Her voice is thin, but very sweet, and her English as she speaks it, though not perfect, is very attractive; added to this, Mademoiselle Nesville is pretty and sympathetic. In the last act the young actress has a charming love scene with Rolleston; and in it she was very ably assisted by Charles Conyers, who, though new to London, has made his mark in the provinces, and has a good voice. David James and Miss Victor were irresistibly funny, the former in his own quiet effective manner and the lady in her more pronounced style. She dances a *cachuca* with the drollest abandon. Chauncey Olcott, an American actor, made his first appearance in England, sang with spirit and feeling, and made a favourable impression. Welton Dale was seen and heard to advantage. Templar Saxe, who should have had more to do, and Josephine Findlay were of much assistance. Among the best numbers may be quoted "Maiden's Modestee" and "Dear Father used to say to Me" (Miss Decima), "Shall we Never Meet?" (Paul), and the duets, "Coquetting" and "The Portrait," for Decima and Paul; the duet, "The Ideal She," for Paul and Bertie; the trio, "Mother of a Daughter Splendid," for the Senora, Inez, and O'Flanagan; and O'Flanagan's serenade, "Divine and True." *Miss Decima* was a distinct success.

27th. NOVELTY.—*Right against Might*, original comedy drama in three acts by M. White.

27th. PRINCESS'S.—*Fate and Fortune; or, The Junior Partner*, four-act drama by J. J. Blood. The public that is fond of melodrama looks for a downright villain, who hesitates at nothing, and in fact rather prefers to go out of his way to commit a murder. As a contrast to this, the author must give them the simplest and most confiding of heroines, and the comedy scenes must be of the homely sort—a kind-hearted policeman with a large family of small children, with enormous appetites, and a domestic heroine who has an admirer in the force, but who will also coquet with a son of Mars. James J. Blood has accomplished all this in his *Fate and Fortune*, and the audience at the Princess's departed

after having been highly amused. It did not for a moment consider that twenty times before it had seen the same sort of thing in a dozen different plays. The author is so skilful a workman that, like the Chinese, he can piece and join so deftly that it cannot be discovered where the piece is let in. So Mr. Blood makes the merchant in very great straits for money; and Kopain, a Russian, immediately appears on the scene, and offers to set him right if he is made the "junior partner," and is thereon without further parley installed in that position. Kopain is really Varbel, a thief, swindler, and card-sharper. He has cheated Ralph Glendon in Paris, and as this gentleman is likely to tell his father some unpleasant stories of his antecedents, Kopain gently pushes him over a precipice, and disposes of him in the first act. This gives Swagg, a burglar, his opportunity. He happens to be taking a little relaxation from his more arduous occupation by having a day's innocent "bird's-nesting," and is a witness to Kopain's summary proceeding, and is consequently a thorn in that gentleman's side for the future. Grace Hasluck is an heiress and Mr. Glendon's ward. She has determined she will marry none but Walter Halmshaw, Glendon's stepson, and to plight their troth gives him a ring, which he is never to take off his finger. The ruthless Kopain has, on his part, determined that Grace would make him a very nice wife. Halmshaw opportunely loses his ring, and of course Kopain finds it, and he tells the young lover that he can get it back if he will go to Mr. Glendon's City offices, where it is locked up in the private safe, of which the key is handed to him. Unsuspicious Mr. Halmshaw goes on his errand, and is caught by Mr. Detective Marklow, who has been set on the job by the wily Kopain, and poor Halmshaw is accused of purloining various moneys to which the "junior partner" has been helping himself. Then Grace takes refuge with her old nurse, Mrs. Tranter, married to the kind-hearted Bob Tranter, the policeman; and we see his voracious youngsters feeding on bread-and-treacle, and perfect "Oliver Twists" in their demands for more. And here Matilda Jane is made fierce love to by Tom Woollett, who has joined the force for her sake, and the interloper, Swadler, a stalwart lifeguardsman; and the rivals come to blows. Grace is meantime looking for a situation, and is found a supposititious one by Mrs. Prowse, an infamous decoy of Kopain's. So in the last act we find poor Grace very much disturbed at Kopain's forcing his unwilling attentions upon her; and things are getting very serious for her, when her lover, Walter Halmshaw, drops through the skylight and rescues her, at the same time that a

desperate encounter is going on above on the roof between burglar Swagg and his timorous companion Springe and the police, where shots are fired and life-preservers used, etc. This was a cleverly managed scene. The view of the London housetops and the great city by night was picturesque and vivid. Such a melodrama would not be complete without the handcuffs, which are neatly fitted on to Kopain, for he is arrested under the extradition treaty for another murder he has committed in France on an unfortunate bill-broker. W. L. Abingdon was the most unpromising of villains. He accomplished everything with "the craft of smiles," and was "most smiling, smooth, detested"; but there is no doubt that he was powerful, and the gods approved his acting by repeatedly calling for and yelling at him. May Whitty was not by any means the conventional heroine as Grace Hasluck; she struck out her own line, that of a fresh English girl, brave and true-hearted, and was a genuine success. Bassett Roe played judiciously as the rather scampish Ralph Glendon. Henry Pagden was good as the staid but troubled City merchant; and W. R. Sutherland was fairly acceptable as the lover Walter Halmshaw. George Barrett was a genial Bob Tranter, his style fitting exactly the anti-Malthusian character. Henry Bedford, as far as acting was concerned, was entitled to the honours of the evening. The part of Swagg is not a great one, as lines go, but it was played with a vigour and characterisation that were most admirable. In a lesser degree, great praise was due to Huntley Wright as Springe, bird-catcher by profession, but at the same time a sort of amateur "cracksman." Gracie Muriel gave a pathetic rendering of Madge, a match-girl, a sort of female "Jo." Cicely Richards was clever and amusing as Matilda Jane; and Elizabeth Bessle, Sallie Turner, Stephen Caffrey, and J. F. Doyle also deserved favourable mention. Sidney Herbert-Basing, who produced the play, did so in a most efficient manner, and gave us good scenery, one set in particular, the "Ruins of Abbotslea Abbey," being very beautiful. I was glad to see that Arthur E. Godfrey directed the orchestra; we are always sure of a good selection of music under his *bâton*. In consequence of George Barrett's departure for America on a starring tour, his part was played from the 17th by Frank Wood.

27th. GRAND.—*Retaliation*, comedietta by Rudolf Dircks.

28th. VAUDEVILLE *matinée*.—*The Plebeian*, comedy drama in four acts. Miss Costello, of Dublin—for, though the author was not announced, it was an open secret that the young lady had launched *The Plebeian* on the world—gave us a play, not only

interesting, but that had much good work in it, many a bright sally of wit, and considerable epigram; indeed, I think it was generally admitted that the good turned the scale against the commonplace. What if the main idea did remind us of *Sweet Nancy* and *New Men and Old Acres*? May not even the germ of these be traced back in modern times to *Delicate Ground*, and farther back even than that? "The Plebeian" is a foundling, one Thomas Armstrong, who has made a large fortune in vitriol and tanning. He has purchased Nuts Grove, the old home of the Lefroys, an aristocratic but selfish family, and he falls in love with Norah Lefroy, the eldest girl, an honest-hearted, outspoken woman. She accepts him as her husband, urged on to do so by her miserably poor brothers and sisters, who see that a wealthy brother-in-law will be of use to them. Her husband, after their honeymoon, is led to believe that she does not care for him; the breach widens, and at last, when Norah's disreputable father, Colonel Lefroy, who has deserted his family years ago, reappears under a cloud, having committed forgery, Norah gets the money from her husband to rescue him, and then leaves the home in which she believes she is unwelcome, her husband imagining that she has eloped with an old sweetheart. She returns after three years' absence to warn Armstrong that he is likely to be robbed; and then explanations take place, and husband and wife are reunited. It was not the play that was so good, because much in the construction is very faulty, but the characterisation was admirable. Robert and Pauline Lefroy, two as selfish creatures as one may picture, were wonderfully naturally drawn and very well played by Orlando Barnett and Kate Bealby. Lottie Lefroy, an *enfant terrible*, was capitally filled by Henrietta Cross, who already understood the meaning of comedy. Then there was a natural, soft-hearted young English fellow in Dick Everard that Reginald Stockton rendered well. Colonel Lefroy was intended, I suppose, to show how low even a colonel can sink, but John Carter did not make much of him. As to the two principals, the authoress had written their parts so that they were kept at high pressure the whole time, and had but little relief. Under these circumstances Mrs. Bennett and Julian Cross were entitled to much praise for the manner in which they acquitted themselves in their arduous rôles. Miss Costello in all likelihood will give us something very good by-and-bye. With a little help from some one of more experience, *The Plebeian* could be made into a good play.

31st. LYRIC, Hammersmith.—*The Ferryman's Daughter*, a

drama in five acts by H. T. Johnson and C. Cordingley. The plot is taken from the novel "A Ghastly Fraud," which it follows with tolerable closeness. The piece went well from start to finish, but one or two of the acts needed the pruning-knife. The authors and principal performers received a call, and there is no doubt that, although the audience was friendly, a success was scored. As the Ferryman, Charles Hudson was excellent; George R. Foss as Dudley Carstairs showed that he had thoroughly grasped the character, and kept himself well in hand; and Charles Field as the Major gave an excellent rendering of a certain type—it was a fine piece of acting. Horace Barri did good work as the detective. As Dick Bramley, Talbot Fell struck too melancholy a note, and need not have been so lackadaisical. George Skinner was good as a loafing but warm-hearted miner. The part of Claribel was a rather trying one for a young actress to assume, but Florence Radclyffe was equal to the occasion, and threw herself heart and soul into the character. Daisy Leslie as the orphan child who converts the Major merits a word of praise. The incidental music, which was appropriate, was composed by Guillaume Leone.

31st. LYRIC.—*La Cigale*. Hayden Coffin appeared as Franz de Bernheim on this (the three hundredth) performance.

31st. LYCEUM.—The season came to a close with a representation of *Much Ado About Nothing* for Ellen Terry's benefit.

French plays: 3rd. *Le Gendre de M. Poirier*, by Emile Augier and Jules Sandeau. Poirier, Coquelin aîné; the Marquis, Valbel; Verdelet, Jean Coquelin; François, Roger; Vatel, Dero; Hector, Gavoret; Antoinette, Mdle. du Minil.—4th. *Les Surprises du Divorce*, by M. Bisson and Antony Mars. Henri Duval, Coquelin aîné; Corbulon, M. Leitner; Champeaux, Jean Coquelin; Bourgneuf, Dero; Diane, Mdle. du Minil; Madame Bouivard, Mdle. Patey; Gabrielle, Mdle. Depoix; Victoria, Mdme. Brunet. Mr. Mayer's twenty-fourth season concluded on July 4th. The latter part of it was highly successful.

VIII.

AUGUST.

1st. ADELPHI.—*The Trumpet Call*. William Makepeace Thackeray wrote a novel without a hero. Messrs. Sims and Buchanan have actually written a melodrama without a villain,

and this for the Adelphi ; and yet their new departure proved as successful as they could wish. For they contrived to give just that suspicion of baseness to one of their characters (Featherston) that keeps the audience on the alert to watch whether he will not develop something villainous ; and then Bertha is a very wicked and vengeful woman indeed. Perhaps the "refined" melodrama that we have had at the Haymarket and St. James's has had its influence on the authors, and this is a tentative work to see whether the Adelphi audience will be satisfied with the loss of contrast between almost sublimated virtue and the obtrusive defiant villainy. Its reception on the first night was most flattering. The fortunes of the hero and heroine turn on a supposed bigamous marriage. Cuthbertson elopes with Constance Barton, and after a year or so she returns to obtain her father's forgiveness. This he refuses unless she will leave her husband. She clings to the latter, but on the very evening Cuthbertson recognises in a vagabond clairvoyante, known as Astræa, the Bertha whom he had married years before, who had deserted him, and whom he supposed to be dead. The poor fellow, to free Constance, enlists under another name in the Horse Artillery, previously confiding his history to Featherston, and as nothing is heard of him for six years, Featherston, who has been a rejected suitor of Constance's, makes fresh advances to her. Presently Cuthbertson returns covered with glory, having fought in a Burmese campaign, and saved his colonel's life. He is being decorated on parade, when Constance fancies she recognises him, but to her questions he absolutely denies that he is other than John Lanyon, the name he assumed on enlisting. A moody, reckless companion of his, James Redruth, has confessed to him that his life has been ruined by a woman, whom he swears he will kill whenever he meets her. Redruth is put in the guard-room for some breach of discipline. He escapes and takes refuge in a "doss-house in the Mint," where he meets with Astræa, who proves to be the wife who had wronged him. He stabs, and would kill her outright, but is prevented by Cuthbertson, who recognises in her the woman who has been the cause of all *his* misery. Redruth is taken prisoner, and, we are led to understand, commits suicide. In the last act Featherston has persuaded Constance to accept him, and they are at the altar, when Astræa stays the marriage service by confessing that she was already a wife when Cuthbertson married her, and points to him among the spectators as Constance's lawful husband. It will be said that portions of this play are reminiscent of *In the Ranks* and *Lights*

o' London, but the incidents are quite differently treated, and if there is only one strong "sensation," the interest is steadily maintained throughout. It would be too great a wrench from old associations if there were not plenty of the comic element at the Adelphi; and this we are supplied with by Lionel Rignold, who is most amusing as Professor Ginnifer, a showman and a sort of "universal provider" of entertainments, by clever Mrs. Leigh, who is jealous of Ginnifer's "bearded lady," by clever, saucy Clara Jecks, who as a "serio-comic" artist "winks the other eye," and by R. H. Douglass as the young trumpeter, Tom Dutton, who makes very comical love to her in excellent bits of low comedy. Leonard Boyne played the hero most impressively, the audience sympathising with him throughout; and in the scene where he cannot kiss his little child in the barrack yard he was very moving. Mr. Boyne also deserves great praise for the generous manner in which he supported Elizabeth Robins, whose intensity and earnestness were much to be admired; they were more really artistic, though not quite so dramatic, as the usual Adelphi heroine. Hers is a part with but little relief of brightness; indeed, this may be said of both hero and heroine; the exponents are therefore the more worthy of praise. Mrs. Patrick Campbell has an infinitely more showy character as the dissolute, mocking Astræa. She has conceived the character well, both as to make-up and execution, but the latter showed signs of the amateur. It was, however, a performance that promised to place Mrs. Campbell among our foremost actresses in the future. James East worked up the character of James Redruth; moody and reckless at first, he let you see that there was a good, brave fellow spoilt by his misfortune, too weak to combat his despair, who flew to drink to make him forget his troubles, and at the finish, when he met the woman who had destroyed almost all that was best in him, his mad passion and revenge were finely wrought out. Charles Dalton had a most thankless part, and yet he managed to make a great deal of it and to show how deep and constant his love was. J. D. Beveridge was the beau ideal of a gallant non-commissioned officer as Sergeant-major Milligan, cheery and genial; and good work was done by W. and J. Northcote, Royston Keith, H. Cooper, and Miss Vizetelly. The scenery was of the best. The interior and exterior of the "Angler's Delight," "The Doss-house," and "The Interior of the Chapel Royal, Savoy" (with its choristers, etc.), reflected the greatest credit on the painters, Bruce Smith and W. Hann, and on Frederick Glover, who produced the play. Helen

Hastings later took the place of Elizabeth Robins, as did also Essex Dane. Mrs. Patrick Campbell's part was afterwards taken by Mrs. Bennett for a while, and subsequently by Claire Ivanova. Royston Keith appeared in Leonard Boyne's part.

1st. NEW OLYMPIC.—*Theodora*, six-act play adapted by Robert Buchanan from the French of Victorien Sardou. The revival of *Theodora* at this theatre was received with every mark of approval. Advantage had evidently been taken of the lower scale of prices, for the cheaper parts of the house were crowded, and the management had little cause of complaint as to the more expensive seats. On the first production of *Theodora* at the Princess's I gave Mr. Buchanan every credit for his adaptation of Sardou's play. The stirring and eventful life of the courtesan queen, the murder of Marcellus, and the death of Andreas and the Empress again powerfully swayed the audience. Grace Hawthorne has gained in strength and subtlety from her continued performance of the title rôle, and was greatly applauded. The manageress has surrounded herself with a new company, the members of which for the most part acquit themselves well. Fuller Mellish was an earnest and sympathetic Andreas, and some of his scenes were remarkably well played. Murray Carson drew a faithful picture of the craven, superstitious, and wily Emperor Justinian, but the honours of the evening may be claimed by George W. Cockburn, whose rendering of Marcellus was powerful and dramatic. The Euphratus of T. W. Percyval was treated in a humorous vein, and the Callirhoe of Lillian Seccombe was bright and engaging; but we missed Dolores Drummond as Tamyris. The scenery and dresses left nothing to be desired, and the piece was adequately mounted in other respects.

1st. STRAND.—*The Late Lamented*. With the exception of Herbert Standing, Frederick Cape, and Mrs. Edmund Phelps, who so well fill their original parts, the transfer of Frederick Horner's very amusing adaptation of *Feu Toupinel* from the Court to the Strand Theatre had brought together a new company to represent it. It is always difficult to succeed when following those who have acquitted themselves so ably as did Mrs. Wood and her company, but fortunately the present exponents have struck out fresh lines, and in most cases very happy ones. Fanny Brough is so genuinely humorous and earnest that she readily catches the comedy of her situations as Mrs. Stuart Crosse, and her reading of the character was a complete success. Willie Edouin makes Mr. Stuart Crosse more racy than his predecessor in the part, perhaps not quite as finished, but quite as amusing,

and was more unlike himself than we have seen Mr. Edouin for some time. Eva Moore was a piquante Mrs. Richard Webb, with much sly humour and attractiveness. Harry Eversfield played Mr. Richard Webb quietly, but effectively, and G. P. Hawtrey, after he had recovered from the nervousness from which he evidently suffered at first, was an amusing Mr. Fawcett. Both the piece and its representation were quite to the taste of a Strand audience, and *The Late Lamented* entered on another prosperous career. Fanny Brough's part was afterwards played by Cicely Richards.

1st. LADBROKE HALL.—*The Spiritualist*, farcical comedy by H. Durez. Was not without merit, but a first production should not have been entrusted to amateurs. The humour turned on a young and pretty wife being compelled through stress of "farcical" circumstances to figure as a waiting-maid in a boarding establishment, and being very attractive, she is made love to by all the gentlemen in the house.

3rd. SURREY (revival).—*The Black Flag*, Henry Pettitt's drama, was the attraction during the week, and recalled fond memories of the old Grecian Theatre, where it was first produced just twelve years ago, when Harry Monkhouse won his spurs as the Jew, Sim Lazarus. The play takes its name from the hoisting of a black flag whenever a prisoner escapes from Portland, in which memorable spot one of the greatest sensations takes place. At the Surrey Clarence J. Hague and Annie Conway gained great applause as the hero and heroine, Harry Glyndon and Naomi Blandford; George Conquest, jun., was droll as Lazarus; and Cissy Farrell played remarkably well as Ned, the runaway cabin boy, who is the *deus ex machina* of the drama. C. Cruikshanks, E. Leicester, Annie Travis, and F. Conquest did good work in aiding the principals; and the mechanical changes and scenery were excellent.

3rd. SHAFTESBURY.—George Edwardes removed his entire programme from Terry's to the Shaftesbury; and though one might have imagined that the class of entertainment was not so well suited for the larger house, the three pieces never went better. The audience seemed thoroughly amused, and laughed heartily at *A Pantomime Rehearsal*. In this Rose Norreys appeared as one of the "babes." She was very quaint; and her dances were deservedly encored, particularly the shadow dance, as was her duet with Edith Chester. Lizzie Ruggles also danced very gracefully. Beatrice Lamb was the Fairy Queen, and was delightfully grand and ignorant of theatrical business—as she should be in the

part. This handsome actress was also cast for Mrs. Hemmersley in *A Commission*, and played remarkably well. Rose Norreys threw a great deal of feeling into the character of the blind girl, Alice Ormerod, in Brandon Thomas's *Lancashire Sailor*. I have previously spoken of the excellence of Weedon Grossmith and Brandon Thomas (the latter of whom appears in all three pieces), who are unapproachable in their respective lines. Edith Chester, Dolores Drummond, and Forbes Dawson also rendered valuable aid; in fact, the company and the pieces deserved every success. During the run of these pieces at this theatre Sybil Grey took up the character of Alice Ormerod in *A Lancashire Sailor*, and Miss Lily Eaton-Belgrave in *A Pantomime Rehearsal*. Wilfred Draycott also appeared as Marshall in *A Commission*.

3rd. "Old Stagers." The week commencing on this date was a great one for Canterbury, for not only was it the Canterbury week, but it was the jubilee of the "Old Stagers," whose doings contribute so much to the enjoyment of the carnival. T. Sydney Cooper, R.A., had painted a new act drop, which represented a rocky pass, with a river running through it. In the immediate foreground the well-known animal painter introduced some of his beautiful cows and a herdsman and a dog watching over them. The orchestra was composed of members of the St. Lawrence Amateur Musical Society, conducted by C. M. Gann, and gave the greatest satisfaction. The Old Stagers always select a light and amusing programme for their performances, and this year the pieces chosen were Sydney Grundy's *In Honour Bound*; Charles Thomas's *Paperchase* (first played at the Strand June 9th, 1888, and later in the year transferred to Toole's and the Royalty theatres, under Lionel Brough's management); Tom Taylor's (himself an Old Stager) *Nine Points of the Law*, in which Carlotta Addison (Mrs. Latrobe) conspicuously scored; Morton's *Thumping Legacy*, in which Colonel Naghi was very droll; and the musical triumph *Cox and Box*, in which the Hon. S. Whitehead (the Hon. S. Ponsonby Fane), *Oliver Twist* (Mr. Quinton Twiss), and *H. Percival* were once more heard to the greatest advantage. The professional element consisted, besides the lady already mentioned, of Annie Irish, who was charming as Lady Carlyon, Mrs. Pomfret, and Rosetta; of pretty Mary Ansell, who played Rose Dalrymple, Nellie Busby, and Katie Mapleson, and proved very attractive; and of Adah Barton, who was voted delightful as Mrs. Baskerville. The other "Old Stagers" who took parts consisted of Augustus Montague (A. Spalding), the McUsquebagh (C. Drummond), Herr Scrobbs (Eustace Ponsonby), Motcombe St. Gomm

(Mr. Whitmore), Dodson Fogg (Mr. Fagg), Signor Nuovo Gentiluomo, Il Capitano Gucini (Captain Gooch), and Mr. Benjamin Banjo. Most of these are so well known as the best of amateurs that they might take professional rank. But the event was the delivery of the epilogue written by W. Yardley in honour of the Old Stagers' jubilee, which was pronounced to be full of wit and one of the best that have been delivered for years. The characters that appeared in it were—Spirit of Old Stager, Claud Ponsonby; Decrepit Old Stager, T. Knox Holmes; Cox, Hon. S. Ponsonby Fane; Box, Quinton Twiss; Bouncer, Sir Henry de Bathe; Spirit of Jubilee, Colonel Naghi; Influenza, E. Ponsonby; Argentina and Naval Exhibition, Captain Nugent (with one of his wonderful dances); Genius of Kent, Annie Irish; Genius of I Zingari, Mary Ansell; Genius of Band of Brothers, Adah Barton. The epilogue was full of happy hits and quaint references, and had some clever songs in it (one paraphrasing the "House that Jack Built," another "Round the Town," and another "Sailing"), also a processional march, and words of kindly memory for Mr. Grace, Lord Harris, and absent friends, winding up with the singing of "God Save the Queen."

3rd. STANDARD.—*Jane Shore*, historical drama in a prologue and five acts by Max Goldberg. Richard, Duke of Gloucester, John F. Preston; Matthew Shore, F. R. Vere; Anthony Yeaste, John Serjeant; Jane Shore, Georgia Walton; the Queen, Nelly King; Prince of Wales and Duke of York, E. Price and Marie Jones.

3rd. J. J. Dallas appeared for a month as Punka in *The Nautch Girl* at the Savoy, and was succeeded by W. S. Penley. Kate James most successfully took up the character of Chinna as a substitute for Jessie Bond.

3rd. From this date Mrs. Bennett took up Miss Bruce's part in *The Mischief-maker*.

5th. Death of Thomas Cook Foster, journalist and dramatic critic and editor of the *Weekly Times and Echo*, aged 78. Was seized with a fit in the Adelphi Theatre. Was much esteemed.

8th. PRINCE OF WALES'S.—*The Fifteenth of October*, military farcical operetta in one act by E. Leterrier and A. Vanloo, music by G. Jacobi, lyrics by G. Capel. The music was worthy of a much better "book." Some of the numbers are exceedingly charming, and the concerted pieces and orchestration are cleverly written. Miss Cranford made an excellent Camille, and sang the tuneful valse air which opens the operetta with considerable effect. Harry Parker was amusing as Private Larry Owen. Leonard

Russell gave a lively sketch of an impecunious captain, and George Marler was good as the customary old man of farce.

10th. PAVILION.—*On the Frontier*.

10th. GREENWICH THEATRE (revival).—*King Henry V.* Henry IV., George W. Rouse ; Henry, Prince of Wales, Osmond Tearle ; Chief Justice Gascoigne, Charles A. Aldin in prologue ; Henry V., Osmond Tearle ; Duke of Gloucester, Henley Warne ; Fluellen, Philip Gordon ; Williams, G. W. Rouse ; Nym, J. J. Gallier ; Bardolph, Richard Cowell ; Pistol, Edwin Lever ; Dame Quickly, Miss Charles. The version, arranged by Osmond Tearle, included two extracts from *Henry IV.*

10th. Mr. Lawrence, second son of Henry Irving, made his professional *début* as Snug the Joiner in Mr. Benson's company in *A Midsummer Night's Dream* at the Birmingham Theatre Royal.

15th. NEW OLYMPIC.—*Two in the Bush*, farce by Murray Carson, the new lessee of the Olympic. It was not very novel in idea, but proved amusing. A retired tradesman is determined that his daughter shall marry the son of an old friend of his. She has pledged herself to a medical student. The proposed suitor, objecting to anything like tyranny on the part of a parent, assumes the dress and manners of a thorough cad, and altogether disgusts the old gentleman. Murray Carson played with great spirit and humour as Major Frere, the gentleman who masquerades for a while and then appears in his own proper character to announce that he is already married. Louie Wilmot was charming as Nettie Carr, the unwilling intended bride, and Leslie Corcoran was most amusing as Cyrus Carr, the retired tradesman. The writing of the farce was above the average merit of such productions. *Two in the Bush*, a peculiar name taken from the old proverb "A bird in the hand," etc., was received with great favour.

18th. COMEDY.—*Houp La !* by T. G. Warren. This comedietta has in it much that is praiseworthy, for it is a true picture of human nature, but it has in it too much and too little. The plot could readily have been developed into a three-act drama ; as it stands, the piece is sketchy. Chevalier Maurice Maroni is the owner of a travelling circus, of which his daughter Rosabel is the bright particular star. She is paid considerable attentions by a wealthy young suitor, Owen Fleetwood, who makes her presents and sends her handsome bouquets by his "tiger" ; at the same time, Rosabel has an humble but devoted admirer in "The Great Little Sammy," the clown of the circus. Maroni, who is a thoroughly unprincipled scamp, takes advantage of Fleetwood's affection for his daughter by borrowing money of him, which so

soon as Rosabel discovers she tries to put a stop to, for she is an honest, proud girl, and is ashamed that the man she loves should be victimised. At last, whilst doing a trick act, she nearly faints, and Fleetwood, determined that she shall no longer risk a life so precious to him, proposes to her, and is accepted, Maroni's consent being obtained by the promise of an annuity of £150. As he is to touch the first instalment the day his daughter is married, he suggests that there should be no delay, and that they had better be wedded on the morrow! Great Little Sammy, whose plain little offerings of flowers have been comparatively ignored, we are led to suppose, will be comforted by-and-by with the love of Lena, another circus girl, who sees his worth, and artlessly lets him know that she appreciates him. The whole scene takes place in the dressing tent attached to the circus, and what strength there is in the comedietta lies in the faithful reproduction of the manners and conversation of those engaged in circus life, and in the admirably drawn character of the mean, hard-drinking, and selfish Maroni. This part was admirably played by W. Wykes. He looked the character of the dissipated ringmaster of the old school to the life, and his scraps of plays, delivered in an ultra-tragic manner, were highly amusing. As a picture of a girl brought up in the rough, hard life of a travelling circus, Jenny Dawson's Rosabel was very effective. Artistically her reading was a correct one, but the general public would probably have liked her to have shown a little more feeling. Gerald Gurney played firmly, and in a manly, honest way, as Mr. Owen Fleetwood. Ernest Cosham was amusing, and yet at times almost pathetic, as the clown Sammy; and Lena was a very nice engaging girl in Helen Lambert's hands. Master G. Holmes was a judiciously cheeky "tiger," and E. Copping, J. R. Hale, and H. Hudson gave us a good idea of the sayings and doings of circus grooms when behind the scenes. There is some good writing in Mr. Warren's play, which was received with favour, the principals in the cast being honoured with a double call. Ten days after the production Mrs. Stannard (John Strange Winter) claimed the right to the title, and the author courteously rechristened his piece *Rosabel*, under which title it was played from that time.

22nd. E. S. Willard sailed for America.

25th. AVENUE.—*The Fiat of the Gods*, by Leonard Outram. The author would have acted more wisely perhaps had he refrained from endeavouring to reduce to one act the powerful situations and to an extent involved plot which assured him such an American success in *Galba*, the *Gladiator*, his five-act

play. In the short space of thirty-five minutes it is almost impossible for an author to do justice to his subject and to himself, to show the influences that are brought to bear upon the noble Flavian before he decides to manumit all his slaves. As judged by his words and actions in the "idyl," he gives us but the idea of a sensuous voluptuary, urged to do a great action solely through his love for Neodamia. Galba, again, a leader of the people, and a grand one, as his speeches would lead us to suppose, writhing at the tyranny exercised over them, and apparently prepared to give his life and even that of his daughter to liberate his fellow-citizens, almost suddenly changes from the Roman father to a soft-hearted forgiving being, whose abrupt volteface produces in his audience a feeling akin to contempt for him. And Faustina, a proud and pitiless queen and sensual woman, of a sudden becomes ennobled in our estimation by maternal love for her son, and forgets her rank, her new-born passion for Flavian, everything, to crouch at the feet of a slave and beg of him the life of the young Cæsar. To explain consistently the changes wrought in the feelings of the principal characters requires more time, and the play more development. The story arises from a prophecy sent forth by the oracles that the lives of Neodamia and the young Cæsar are closely intertwined—should Neodamia die, so will Faustina's son. The Empress has conceived a passion for Flavian, and has determined that he shall, with her, rule the destinies of Rome. He has, however, given his heart to Neodamia, one of his slaves, and that he may marry a free woman, and at her entreaties, liberates not only herself, but all his slaves, and refuses the hand of the Empress. She, not to be balked of her desire, determines on the death of Neodamia, and orders Galba, the gladiator, to despatch her. His reward shall be the recovery of his daughter, stolen from him years before. He is about to stab the girl, when he discovers that she is his own child. He has suffered much from the cruelty of the Empress in the past: his wife has been foully murdered in his very presence at her commands; his life has been a lonely one; his friends—the people—are downtrodden and oppressed. In the disorder that will arise from the death of Cæsar, he foresees the opportunity for the people to rise and assert their strength, and, even though at the cost of his child's life, he can be avenged of all his wrongs; his patriotism and his revenge urge him to Neodamia's death, but he is not proof against the pleadings of Faustina. The Empress, casting aside her haughtiness, her obduracy, and even her passion, shows herself

in the nobler character of the mother. She prays as woman only can pray in such a cause at the feet of Galba, the slave ; and her tears and entreaties prevailing, he allows his natural feelings as a parent to master him ; and so Rome may suffer, but his child will at least be happy. This spoils in a degree the character of Galba the patriot, and the audience should be shown the emptiness of the chances of a rising or the hollowness of its leaders, to excuse his weakness. Austin Melford gave a very fine rendering of Galba, swayed alternately by the memory of his own and his countrymen's wrongs, by the tender recollections of his fondly loved wife and the struggle going on within him between the love for his newly recovered daughter and his desire for revenge. His elocution was grand and impassioned, and he looked the character to perfection. Frances Ivor shared with him the honour, for this actress is one of the very few of the present day that can sustain a tragic character, more particularly of the ancient type, and can yet remain the woman, with all her strength and weakness. Acton Bond's Flavian was played, I understand, in accordance with the author's instructions. As such the instructions were faithfully carried out, but the result was a contradiction ; the actions were those of a man of noble heart : the manner and delivery were those of an idle voluptuary. Sybil Baird was colourless as Neodamia. Much, we may add, of Leonard Outram's verse was to be admired. The following lines may be taken as a fair sample. They are supposed to be delivered by Flavian as he perceives Neodamia approaching :—

"I will seek her straight.
 Nay, she comes yonder, like a flower that floats
 On Tiber's bosom, yet more fair and pure
 In circumstance unlovely and obscure.
 Her matchless beauty and her virgin truth
 Have seized upon my heart. My manhood springs
 Like Phoenix from the ashes of my past,
 Touched by her soul's pure fire, and bids me live
 For higher, nobler things. Till now my mind
 Grovelled beneath the senses' appetite ;
 But since my Neodamia entered there
 Love seems a new-born god, with shining lamp
 To show how vile is vice. Vesta herself
 Comes from Olympus down to build her shrine
 Within my portals."

On the same evening Lion Margrave, who is said to have had some experience in Australia and in the provinces, essayed the title rôle in *Othello*, a most presumptuous undertaking on his part, for he possessed no qualification, except a voice of some power and quality, that could justify him in presenting himself before a London audience in such a character. Frances Ivor, though a gentle

Desdemona, was not seen to advantage. The Iago of George Hughes was not without merit. The Cassio of H. A. Saintsbury had distinctly good points, and W. R. Staveley was more than acceptable as Brabantio and Montano, which parts he doubled.

27th. GLOBE.—*Ned's Chum*, comedy drama in three acts. David Christie Murray's novels have been so much admired that curiosity was naturally aroused when it was announced that he would appear in London, not only as a dramatist, but as an actor. In both characters he acquitted himself well. His play *Ned's Chum* is perhaps not startlingly original in plot, and may be described as essentially a novelist's drama; for though the dialogue is for the most part excellent, it is a little redundant, and all the interest is comparatively retrospective. It hinges not so much on what takes place on the stage as upon that which has happened before the play begins. Mr. John Furlong, who has settled in New Zealand, endeavours to pass himself off as a pattern of everything that is good, and dubs himself "Square Jack." He has been in the past the swindling confederate of a so-called General Draycott, U.S.A., and of Stuart Willoughby. These three have been instrumental in causing the hero, Ned Fellowes, innocently to pass some forged notes. For this act he has been disgraced, and has emigrated, bringing with him his little protégé, Harold, known as "Ned's chum." The General has repented on his deathbed, and partly written a confession that he has robbed some one of £8,000, but dies before he can set down the name of the person he has defrauded. His young widow, Lucy Draycott, anxious to make restitution, employs Stuart Willoughby, a private detective, to discover the person to whom the sum should be repaid. Willoughby, seeing the opportunity of enriching himself, on the promise that he shall have half the sum asserts that his confederate, Furlong, is the man entitled to it. Fellowes and the widow are attached to each other, but he will not propose so long as the stain rests upon his character. Furlong has invested almost all his belongings in the "Great Expectations" gold-mine. He hears that the mine is worthless, and so to get rid of his liability on the shares he pretends that he feels bound to refund to Mr. Brocklehurst, Lucy's guardian, an amount that he (Furlong) considers has been unjustly awarded him in a lawsuit. Brocklehurst had borrowed of Lucy the sum necessary to satisfy the judgment, and so transfers the shares, with which Furlong has repaid him, to Lucy. She is consequently supposed to be ruined; but Furlong has been caught in his own trap. The cry as to the worthlessness of the mine has only been set up by speculators;

the shares are of immense value ; and Fellowes, who has learnt from his friend Dr. Wentworth that by a change of circumstances his character has been cleared, offers himself to the pretty widow, thinking she is poor, and finds when he is accepted that he will marry a very wealthy woman. Furlong is so enraged at his rival's success—for he too has been courting Mrs. Draycott—that after a quarrel he shoots at Fellowes ; but little Harold, who has been watching him, jumps from a balcony into his chum's arms and receives the bullet intended for him. Fortunately the wound turns out to be but slight, and Furlong and Willoughby are handed over to justice. Christie Murray must be a born actor, for his performance as Furlong was admirable—it was never overdone, and was not at all the conventional stage villain. He had the greatest assistance from H. Reeves Smith as Ned Fellowes, and from David James, jun., as Stuart Willoughby, a rascally but canny Scot, a character sustained with the quaintest humour. Master Leo Byrne, a very little fellow of some eight years, who appeared as Harold in Australia when the piece was produced there, resumed here his original character, and was delightfully natural and easy ; he made the hit of the evening. A. Wood was a genial Mr. Brocklehurst, George Alison a manly Dr. Wentworth, and Rose Dearing amusing as Araminta, a smart American soubrette. Violet Raye as Lucy Draycott looked handsome, but was stagey. The cast altogether was a good one, and the company was called for after each act. Christie Murray, in response to the call for the author, excused himself from expressing more than his heartfelt thanks on such a trying occasion as his first appearance as dramatist and actor. *Ned's Chum* was most favourably received ; and it interested the audience thoroughly.

28th.—German translations were given of *Captain Swift* at the Victoria Theatre, Magdeburg, and of *The Profligate* at the Lessing Theatre, Berlin. The arrangements for these productions were carried through by Sylvain Mayer.

29th. PRINCESS'S (revival).—*Arrah-na-Pogue*, certainly the second in merit of Dion Boucicault's dramas, was revived on this night with considerable success. Originally tried in Dublin in November, 1864, it was produced at this theatre on March 22nd, 1865, with the author and Mrs. Boucicault (Agnes Robertson) in the parts of Shaun-the-Post and Arrah Meelish. The play was revived at the same house on Sept. 30th, 1867, when these two resumed their original characters. At the Adelphi on Aug. 12th, 1876, they were filled respectively by J. C. Williamson and Maggie Moore, and on

July 25th, 1885, by Charles Sullivan and Mary Rorke. The character of Beamish McCoul has been played by W. Rignold, H. Vandenhoff, G. F. Neville, William Terriss, and Charles Glenney; that of Colonel O'Grady by John Brougham, George Vining, Samuel Emery, and J. D. Beveridge; and that of Michael Feeny by Dominick Murray, Shiel Barry, and Robert Pateman. Fanny Power has been represented by "Pattie" Oliver, Fanny Hughes (Mrs. Gaston Murray), Miss Hudspeth, and Cissy Grahame. On its first production at the Princess's the play ran uninterruptedly for six months. A translation into French by the author, entitled *Jean la Poste; ou, Les Noces Irlandaises*, was produced at the Théâtre de la Gaîté, Paris, in the spring of 1866, and ran for a hundred and forty nights; and the play has been successful all over England, the United States, and Australia. This is not to be wondered at. Humour, pathos, and incident are happily intermingled; the first is so rich, the second so tender and natural, and the last springs so naturally from the events, without appearing to be dragged in to make a sensation scene. The story is of the time of the rebellion in '98. Beamish McCoul is a young squire, imprisoned for participation in the outbreak. His tenants wish to communicate to him a means of escape, and effect this through the means of a visit of Arrah Meelish to him in prison, when, in kissing him, she passes through her lips the written plan; hence she is known as Arrah-na-Pogue, or "Arrah of the Kiss." Beamish gets away, but after a time returns to Ireland to marry his sweetheart, Fanny Power. Michael Feeny, process-server and informer, collects the rents of his sequestered estates, and McCoul waylays him, taking from him the proceeds, part of which he distributes among his adherents, and a part he gives to Arrah Meelish as a wedding gift on her marriage with Shaun-the-Post. The notes are traced to her, and as she will not betray McCoul, her foster-brother, things are likely to go hard with her, when Shaun takes on himself the charge. He is tried by court-martial (a most interesting scene), sentenced to death, and escapes from his cell by climbing an ivy-clad wall; this forms an exciting episode. His release is obtained through McCoul's giving himself up to the Secretary for Ireland, who has already signed a pardon for the hot-headed young fellow on the petition of The O'Grady, a noble-minded Irish gentleman. Wilfred E. Shine played Shaun-the-Post with a quiet but racy humour that was amusing, and quite suited to the brave-hearted simple lover; Arrah Meelish was entrusted to Ella Terriss, and was a great undertaking for so young an actress, but she acquitted herself very capably; Henry

Neville was breezy and light-hearted as The O'Grady, a type of Charles Lever's gentleman of that day ; Arthur Dacre was the romantic Beamish McCoul, and Amy Roselle his rather mistrustful sweetheart, Fanny Power ; Michael Feeny found an excellent representative in Charles Ashford ; Bassett Roe was impressive as Major Coffin ; and some effective little touches were introduced by Henry Bedford as the Sergeant. John Carter was a polished man of the world, and humorous withal, as Chief Secretary ; and Mrs. Carter was droll as the Irish beldame Katty. Considering the soldiers are supposed to be in the immediate vicinity, the chorus of the rebellious song " The Wearing of the Green " should not have been bawled out at the top of the voice. With this exception, S. Herbert-Basing was to be congratulated on the revival. The part of Fanny Power was afterwards played by Julia Warden.

31st. GRAND.—Minnie Palmer reappeared in London in *My Brother's Sister* with great success. Among those who supported the American actress may be mentioned for their special merit W. Farren, jun., as Henri de la Bernardot, Herbert Sparling as Waldcoffer Grosserby, and Josephine St. Ange as Mrs. Livingston.

31st. SADLER'S WELLS.—*Merrie Prince Hal*, burlesque in two acts, written by Walter Thomas, music by C. C. Corri.

During this month there was a considerable amount of correspondence in the newspapers on the subject of authors and actor-managers. E. S. Willard, as one of the actor-managers, who has had considerable business transactions with Henry Arthur Jones as an author, commented very pertinently on the latter's complaint as to the way his plays have been treated by "actor-managers," and the excess of profit they have taken for their share against the sums he has netted. Mr. Willard does not like generalities ; he asked for the names of those who had so treated Mr. Jones ; and though writing in no hostile spirit, Mr. Willard pointed out some fallacies in Mr. Jones's reasonings, defended the actor-managers as a class, and cleverly hinted that when Mr. Jones is his own manager at his own theatre (for the time), and produces his own play, with his own (selected) company, he will not find the multifarious responsibilities quite a bed of roses, and that the two-third profits of the manager to the one-third of the author are, after all, hardly earned, taking into consideration the anxiety, responsibility, and risk of capital incurred by the former.

During this month Sheriff Mr. Augustus Harris received the honour of knighthood from her Majesty.

IX.

SEPTEMBER.

1st. PARKHURST.—*Wild Violets*, one-act drama by W. H. Maxwell.

2nd. The San Martin Theatre, Buenos Ayres, totally destroyed by fire. Signor Spinelli burnt to death.

4th. R. D'Oyly Carte's principal *Mikado* touring company appeared before her Majesty at Balmoral by Royal command. The Mikado, Thomas Redmond; Nanki-Poo, Richard Clarke; Ko-Ko, George Thorne; Pooh-Ba, Fred Billington; Pish-Tush, J. J. Fitzgibbon; Yum-Yum, Rose Hervey; Pitti-Sing, Haidee Crofton; Peep-Boo, Alice Pennington; Katisha, Kate Forster. E. H. Beresford was the business manager.

5th. DRURY LANE.—*A Sailor's Knot*. Mr. Henry Pettitt happily blended in his new drama the doings of the sister-services, good comic characters, and an interesting story. The first act is, indeed, a complete little play in itself; but from it spring fresh incidents that keep the attention riveted till the fall of the curtain. "A Sailor's Knot" is the tie that binds two foster-brothers, who each in turn endeavours to make some sacrifice for the happiness of the other. Marie Delaunay is the ward of her cousin, Count André Delaunay, a French refugee. He has his title restored to him, but this is comparatively worthless to him unless he can secure the estates, and these are the property of Marie, whom he is therefore most anxious to marry. She has plighted herself to Jack Westward, a naval officer, who, on leaving her some five years before, has entrusted her to his foster-brother, Harry Westward. Jack Westward is reported dead. Marie was but little better than a child when he left. Constant communication with Harry has begotten love between them, and Harry has just asked her to become his wife when Jack Westward returns. He has been wrecked and kept prisoner by savages. Peter Pennycad owes a debt of vengeance to both the brothers, and he now sees a way of paying it and at the same time of recovering the large sums of money he has advanced to the Count. He informs Jack of the relations existing between his former sweetheart and Harry; but his bolt misses its mark, for Jack overhears the parting interview between the two, in which they agree that Marie is Jack's by right, and so he unselfishly pretends that he has changed, frees Marie, and makes them happy. Harry rejoins his ship, the *Dauntless*; the war with France has recommenced; the vessel

wants hands ; press-gangs are sent out, and Pennycad informs Lieutenant Jack Westward that a number of good sailors will be present at a wedding to take place at Old Stepney Church. This is to be the marriage of Harry and Marie ; and just as they are about to enter the porch all the males of the wedding party are impressed. We next see them on board the *Dauntless*. The impressed men mutiny, and Harry, their spokesman, strikes Lieutenant Westward in revenge for his supposed treachery. Harry is to be flogged for this ; he is actually "seized up" to the grating, when Jack pleads for him, and eventually wins a pardon for Harry by inducing the mutineers to do their duty cheerfully. The third act takes place in France, at the Château Delaunay. Jack and Harry have both been taken prisoners, but have escaped. The Count Delaunay persuades Marie to go through the form of marriage with him, she supposing that Harry Westward is dead. Jack, having heard of the contemplated ceremony, has hurried to the spot to try and prevent it ; he is faint from illness, and is drugged with a preparation of Indian hemp, which produces in him a forgetfulness of anything that occurs. In his struggle with the Count a pistol goes off, and the Count is killed ; but Harry, who has also arrived at the château to claim Marie, is accused by Pennycad of the crime, Harry having been the last person seen to leave the château. The English commanding officer is determined that examples shall be made for any excesses committed. Harry is tried by court-martial and condemned to be shot. The firing party is drawn up and preparing to fire, when Jack rushes in ; his memory has returned ; he charges himself with being the innocent cause of Delaunay's death. Harry is released, and may now look forward to a union with his betrothed. Pennycad is convicted of being a spy in the French service, and it is certain that justice will be dealt out to him for all his misdoings, and the curtain falls on the strains of the military bands enlivening the troops on their march to Paris. All this is the melodramatic side of the play ; but Mr. Pettitt is too good a judge of what Drury Lane audiences like not to give them plenty to laugh at in the comic love scenes that take place between Joe Strawbones, a natty young waterman with a little knowledge of grammar and a very large heart and Margery Briarwood, on whom he bestows it ; she being a bewitching but rather obdurate pilot's daughter, who is finally conquered by an amusing ruse that her lover plays upon her.

The play afforded Sir Augustus Harris every opportunity for giving effective scenery and staging. The views of Wapping Old Stairs, Stepney Old Church, the deck of the *Dauntless* and the

sailing of the fleet, the English headquarters (in a French town), and "On the Road to Paris," a beautiful forest glade at early morning, were the perfection of scenic art. The period of the play, just before and after Waterloo, enabled the management to reproduce the uniforms and quaint dresses of the time in a picturesque manner, and the grouping of the various tableaux called forth loud and frequent applause. *A Sailor's Knot* was originally written for Charles Warner; it is not surprising, therefore, that he is constantly in evidence, and has some very long speeches. These were later with advantage curtailed, and by their more rapid delivery they gained in force. Mr. Warner's performance well represented a manly, generous sailor as Jack Westward. Charles Glenney as Harry Westward played very finely indeed, whether in his more tender or vigorous moments; Jessie Millward was a graceful and sweetly womanly heroine as Marie Delaunay; Harry Nicholls and Fanny Brough as Joe Strawbones and Margery Briarwood were bound to produce laughter; Edmund Gurney was effective as the more polished villain Count Delaunay; and Julian Cross was a thoroughly malignant scoundrel as Pennycad, and was powerful in his abject terror. William Lugg and Frank MacVicars made their parts prominent by their excellent acting of Captain Vernon, R.N., and Colonel Scarlett. *A Sailor's Knot* was a complete success, and one of the best dramas of the kind that have been produced under Sir Augustus Harris's management. During the run Fanny Brough's part was played by Lucia Harwood, and afterwards by Kate James.

7th. GRAND.—From this date till Saturday, Sept. 19th, inclusive, the Grand Theatre, Islington, was occupied by Henry Irving, Ellen Terry, and the Lyceum company. During their stay, from Sept. 7th to 9th *The Lyons Mail* (by special desire) was played; from the 10th to the 12th Ellen Terry appeared in *Nance Oldfield*, and Mr. Irving in *The Bells*; from the 14th to the 17th *Olivia* formed the programme, and on the 18th and 19th *The Merchant of Venice*. During the entire fortnight the house was crowded.

7th. VAUDEVILLE.—Minnie Palmer and the John R. Rogers company commenced a four weeks' season with *My Sweetheart*, the musical play in which the heroine made her first appearance in London at the Grand Theatre, Sept. 17th, 1883. Mr. Gill-piece seemed to give as much satisfaction as ever; Miss Palmer proved as attractive, as musical, and as light-footed as of yore; Jane Grey resumed her original character of Mrs. Hatzell; C. J.

Murton sang pleasantly as Tony Faust ; W. Farren, jun., gave an excellent character sketch of Joe Shotwell, the broken-down "sport" ; Herbert Sparling provided an original and amusing picture of the old "dude," Dudley Harcourt ; George Bernage was the pipe-smoking Farmer Hatzell, W. J. Robertson the kindly Dr. Oliver, Harry Halley the negro servant, George Washington Snow, and Mary Lewes the adventuress, Miss Fleeter. As a first piece William Howard's comediotta *Well Matched* was played. W. Farren, jun., was very amusing as the empty-headed Earl of Bamford ; H. Halley was professional as the lawyer, Mr. Blinker ; and Josephine St. Ange acted with plenty of spirit and go the ambitious, match-making, wealthy American widow, Mrs. Nye Count Smith.

7th. SADLER'S WELLS.—*The Hand of Justice*, four-act drama by Max Goldberg.

7th. Mr. and Mrs. Kendal appeared in Liverpool in *A White Lie* (revived).

9th. *Hamlet*. H. Beerbohm Tree appeared for the first time as the Prince of Denmark at the Theatre Royal, Manchester. The general verdict appears to have been most favourable. There was in Mr. Tree's reading evidence of originality of conception of the character in many points. He conveyed the idea that Hamlet's nature was originally a soft and sweet one, and that he felt genuine love for Ophelia. Hamlet has to struggle with his natural weakness of character, and force himself to become strong during and after his meeting with the Ghost, and it is from his first encounter with the spirit that he commences to *feign* madness, an aberration of intellect that gradually becomes real from excess of strain on a mind scholarly, mystic, but weak and easily impressed. Hamlet suffers from intense melancholy ; his madness first becomes genuine and raging in the scene where Polonius is killed behind the curtain, but relapses again into the haunting sadness, once more to burst out in the players' scene, during which the actor worked himself up into such a frenzy of passion as to enthrall his audience ; and then the melancholy which throughout possesses Hamlet returns, and is intensified in the graveyard, where, turning from Ophelia's last resting-place, he shed bitter tears. During the first two acts, the judgment on Mr. Tree's acting appears to have been hanging in the balance as to whether a new Hamlet that might be ranked amongst the great had arisen, but the last three acts decided completely in the actor's favour. To quote the words of the *Manchester Guardian*, a journal whose criticisms are of sterling merit : " Mr. Tree's conception of Hamlet, then, is, as appears

to us, that of an amiable and melancholy mystic, constantly thrown back on the sense of his own desolation, and only rising by a tremendous strain to heights of resentment and resolution, which are never sustained beyond the moment, and whose recurrence leaves him each time at a lower level of tired melancholy than before. We have never seen the weakness of Hamlet presented, if we may use the paradox, with more strength. The highest point of Mr. Tree's achievement was reached in the play scene. . . . The first two acts were played without precision or force; then there was a recovery, and the third, fourth, and fifth were played brilliantly in every way. . . . Mrs. Tree's Ophelia was in the mad scene good beyond all expectation." Miss Rose Leclercq's Gertrude was one of the best that have been seen; the Polonius of Mr. H. Kemble was good, the actor taking care to remember that the Chamberlain, though silly, was a gentleman; Mr. Fred Terry was a success as Laertes; Mr. Fred Harrison raised the dramatic value of the King by his admirable performance; and Mr. Charles Allan's humour as the First Grave-digger was "healthy and enjoyable." Fifteen years previous to this, H. B. Tree, as an amateur, had played Polonius and First Grave-digger. Nutcombe Gould, then known as "Mr. Gee," was the Horatio; Arthur Helmore, Guildenstern; Edward Rose, First Player. Mrs. Beerbohm Tree had played Ophelia as an amateur under the stage name of Helen Maude.

9th. Death of John Cobbe, aged forty-two years. For twelve years acting manager to Wilson Barrett at the Princess's. Was afterwards a theatrical manager, both in England and the United States.

9th. LYCEUM.—Augustin Daly's Company of Comedians commenced their fifth season in London with *A Night Off; or, A Page from Balzac*, a four-act eccentric comedy, adapted by Augustin Daly from the German of Franz von Schoenthan. It is a play quite unworthy of the merits of this talented company, and was first seen in London at the Strand Theatre Thursday, May 27th, 1886, when the Daly company made their English *début*. Of the original cast there were to be found James Lewis as Professor Justinian Babbit, John Drew as Jack Mulberry, Charles Leclercq as Marcus Brutus Snap, Mrs. G. H. Gilbert as Mrs. Xantippe Babbit, and Ada Rehan as Nisbe. Otto Skinner's part of Harry Damask was now played by Herbert Gresham, that of Lord Mulberry (then known as "The MacMulberry") by Charles Wheatleigh, instead of William Gilbert; and Angelica Damask, in which Virginia Dreher shone, was now played equally

effectively by handsome Adelaide Prince; and Susan, known as the "brassiest" of helps, was now represented by Isabel Irving, in place of May Irwin. The play turns upon the scrapes into which the Professor gets through writing a tragedy unknown to his wife, and the mishaps occurring on its performance. There is also an underplot, consisting in Angelica Damask's intense desire that her husband should have a "past." To gratify her desire, he fathers the peccadilloes of Jack Mulberry. The character which stands out best is that of Marcus Brutus Snap, the manager of a band of strolling performers, admirably played by Charles Leclercq, and there is a good fortune-telling and love scene between Miss Rehan and Mr. Drew. *A Night Off* was only in the bill till Friday, Sept. 18th, inclusive.

It may be mentioned that during the preceding week the Daly company had appeared at the Vaudeville, Paris, in *As You Like It*, *The Railroad of Love*, *School for Scandal*, *A Night Off*, and *The Taming of the Shrew*.

During the closure of the Lyceum, Mr. Irving had caused to be introduced the electric light, improved the gallery, built a new saloon, and had effected various fresh entrances and exits, which added much to the comfort and safety of the audience.

10th. NEW OLYMPIC.—*A Royal Divorce*, by W. G. Wills. Unless an author inform us that any play of his may be looked upon as an historical one, it is better perhaps to disconnect historical facts from their dealing with any famous names. In W. G. Wills's romantic five-act drama entitled *A Royal Divorce*, which was seen for the first time in London on this night, the principal characters are Napoleon and his first wife, the Empress Josephine. Napoleon is made a constant, devoted lover, and only when he is soured by the knowledge that he has no son to inherit his dominion and greatness consents to divorce his first wife, and even then immediately becomes passionately attached to her again, and, looking upon her as his guardian angel, loves her to the last. Josephine was of swarthy Creole complexion; she is represented on the Olympic stage as almost a flaxen blonde, of enchanting sweetness of disposition, and as a visionary to whom is given almost prophetic power, which she exercises on behalf of the man who cast her off, but whom she worships to the end, and, indeed, dies of a broken heart when, in a sort of frenzied dream, she has a vision of his death at St. Helena. Mr. Wills shows in the divorce scene an encounter between Josephine and Marie Louise, in which the new Empress exhibits anything but queenly dignity, but which might be made a fine scene in capable hands.

On the news of Napoleon's disaster at Moscow his Austrian consort is likely to be torn to pieces by the enraged and fickle Parisian mob, but is saved by the extraordinary magnanimity of Josephine, who is the idol of the people. We have the baby King of Rome pertinaciously questioning his *gouvernante* on the meaning of divorce; and two rather striking tableaux—one representing Napoleon on his white charger at Waterloo, and the other exhibiting him in the moment of his defeat and the death of Josephine, which occupies the entire final act. The evil spirit of the play is the Marquis de Beaumont, a *çi-devant* lover of Josephine, a traitor and would-be murderer, who betrays Napoleon at every turn; and Talleyrand, Marat, Ney, Augereau, and Dr. Corvisart also figure in the programme, but insignificantly. Mr. Wills at times gives us the language that we expect of him: some of it is, indeed, excellent in its strength and poetry; but the work is uneven, and the play is not continuous, but is rather a succession of events loosely strung together. As a matter of spectacle, produced with the resources that such houses as the Lyceum and Drury Lane possess, *A Royal Divorce* would have appealed to many. Indeed, it would become popular at the Olympic if the second and last acts were considerably curtailed; the latter is an anti-climax, and for it might with advantage be substituted a tableau. The honours of the evening fell to Murray Carson, whose Napoleon, as the author represents him, was romantic, powerful, and moving. Grace Hawthorne gave a conventional rendering of a gentle constant woman as Josephine, but the delivery of her lines was spasmodic and jerky. This was due to indisposition and nervousness on the first night; the actress improved very much afterwards. One of the best-played parts was that of the Marquis de Beaumont by G. W. Cockburn, and Georgie Esmond was specially bright and sympathetic as Stéphanie de Beauharnais. J. A. Welch gave evidences of possessing low-comedy talent as a drunken innkeeper. The scenery was good, and the uniforms, supplied by Morris, Angel and Son, were correct and attractive, and Mr. Henry Herman had evidently devoted much care to the production of the play.

12th. AVENUE.—*Yvette*. We were given to understand that *Yvette* was *Le Savoyard* rewritten, rearranged, and altogether strengthened. Under its original name Carré and Redmond's play without words was not a success by any means, and "failure" must be the word used with regard to the production at the Avenue under Gaston Mayer's management. Had it been seen before the Prince of Wales's success, it might—I only say it

might—have been favourably received, though the story is neither so strong nor quite so pleasant. Yvette is the daughter of a woodcutter, Mathias, who evidently enjoys a good meal. He does not relish the love-making between his little girl and Pierrot, a young shepherd. Yvette being very much "gone" on the young Savoyard, Mathias promises to consent if Pierrot will make money somewhere. Pierrot therefore goes to Paris, but does not find the streets paved with gold, for he faints from hunger in the snow, and a good-natured Cyprian, Eva, who has been attending the "Moulin Rouge," turns her admirer Goutran out of the brougham, after taking away his coat and giving him his death of cold, and pops Pierrot into the carriage. Pierrot is domiciled with her for a month, and is getting sleek again, when he partakes of champagne, which has the strange effect of showing him a vision of Yvette mourning for him and being carried off by two nuns. So, to the air of "Home, sweet home," he rushes out, and in the next scene we see Yvette just about to take the veil, after a painful farewell of her father. Pierrot then appears, and with that she at once returns to mundane happiness, and the nuns walk off. I do not wish to treat all this in an irreverent spirit, but the conclusion produced the feeling, and must have been objectionable to many. Mily Dathenes as Pierrot, Julie Avocat as Yvette, Mdle. Laborie as Eva, and Mr. Fordyce as Goutran, the young swell turned out of the coupé, were all good; but there is not material for them in a piece which weakly runs on the same lines as *L'Enfant Prodigue*. The scenery was good, and the transparencies were cleverly managed. We had frisky girls dancing with gentlemen in scarlet coats, pants, and silk stockings, quite Paris *fin de siècle*; but even this did not make Yvette "go" or rouse enthusiasm in the audience. The most enjoyable part in entertainment was André Gedalge's music, which was expressive of the subject and often scholarly. The piece only ran one week.

12th. Luscombe Searelle sailed for the Cape to arrange for various musical and dramatic entertainments.

14th. PAVILION.—*False Evidence*. A new play by the author of *Dream Faces* would naturally inspire curiosity. *False Evidence* is quite of another pattern, and is a bold, striking melodrama, with some ingenuity shown in the treatment of several of the characters. The play is noticed on account of the author, and the full cast given, because it was such a good all-round one for the particular style of work, and it deserves mention as showing that at the outlying theatres in general, and the Pavilion and Britannia in

particular, a much higher class of entertainment is now in vogue than used to be the rule. For their scenic effects, the suburban theatres have long been noted; this is not considered alone sufficient now, but really good actors and actresses are engaged to fill the parts. Of Wynn Miller's drama I will only say that there is a wicked baronet, who is no baronet at all, but a clever thief and forger, Richard Goodwin, who, having acted as travelling valet for a time to the presumptive heir to the baronetcy, on the rather sudden death of the latter, knowing all his affairs, boldly impersonates him. Yet still more boldly when Abel Hayball is bringing the documents which will prove George Penfold to be the lawful baronet Sir Richard Aylmer, determined to obtain them, Goodwin strikes down and charges Penfold with having robbed and wounded Hayball. Equally boldly when Robert Gillow, an idle fellow, who witnessed the deed, threatens to tell the truth about it, the pseudo baronet says he will fix it on him, this of course being prior to his charging Penfold with the crime. Naturally in melodrama, the villain is desperately in love with the innocent man's wife, Jessie, who is succoured in her distress by the comic fisherman, Tom Painter, and his saucy, good-hearted little wife, Susan. Stella, Aylmer's mistress, is the good angel of the piece, and assists Penfold when he escapes from Portland; and he passes under the very noses of the warders who are in search of him, in disguise of a "deaf softy," a character that we have seen before under somewhat similar circumstances. The recovery of a lost memory, through another sudden shock, is also made use of in the case of Hayball, who remembers everything on once more seeing the baronet, and accuses him of having nearly murdered him. Capital is made by the author out of old materials, and the play could scarcely have been better put upon the stage at any theatre. "George Penfold's Farm" and "The Exterior of Aylmer Hall" (representing an exquisitely laid-out garden) were beautiful exteriors, and a remarkably clever mechanical change was effected where the baronet set fire to "The Old Ruined Mill," and tried to bring about the death of Penfold and Gillow, the two men he most feared. The entire scene revolved and then showed "The Open Sea and View of Portland," with Painter and Jessie in a boat rescuing the two intended victims from drowning, they having thrown themselves into the sea as their only chance of escape from the flames. When all acted so well it is almost invidious to pick out any from the cast, but a little extra commendation should be awarded to F. Wright and to Harriet Clifton. Maud Elmore is very sympathetic, but at present her

method does not appear to be original ; it suggests a copy of Miss Eastlake. Isaac Cohen's stage management was of the very best.

14th. BRITANNIA.—*Capital and Labour*, five-act drama by W. J. Patmore and A. B. Moss.

15th. Eleanore Leyshon (Clara Eleanore Oldland) married to the Rev. James Nelson Palmer.

16th. Henry Irving unveiled the Marlowe Memorial at Canterbury, in the presence of many notabilities of the world of art. A reparation has at last been made to the memory of Christopher Marlowe ; the neglect of a great poet has, through the co-operation of an enthusiastic band of his admirers, been remedied, and now in his native town, to commemorate his work, under the shadow almost of the King's School, where he was educated, there stands a Renaissance pedestal of Portland stone and figure sculptured by Mr. Onslow Ford, A.R.A., and situate in the centre of the site of the old butter market. On "Kit" Marlowe's works an excellent paper written by Mr. Harry Plowman appeared in the *Theatre* magazine of July, 1890. Mr. Irving's admirable speech and that delivered by Mr. Frederick Rogers, the honorary secretary to the Memorial Committee, bore testimony to the services that Marlowe rendered to the drama, and how much posterity is indebted to him. The Memorial is situate at the lower end of Mercery Lane, close to Christchurch Gate.

17th. Death of John Levy at Liverpool. Was formerly well known as an Irish character actor, but of late years as a playwright and pantomime-writer.

19th. GARRICK.—*School*. Of all T. W. Robertson's plays *School*, first produced at the little Prince of Wales's Theatre in Tottenham Street on Jan. 16th, 1869, proved the most successful to the Bancroft management. Mrs. Bancroft, then appearing as Marie Wilton, was the Naomi Tighe, a character which the actress admitted was her favourite impersonation. S. B. Bancroft was Jack Poyntz ; J. H. Montagu, Lord Beaufoy ; John Hare, Beau Farintosh ; E. P. Addison, Dr. Sutcliffe ; his daughter Carlotta, Bella ; F. Glover, Mr. Krux. Of the excellence of this cast there was but one opinion. The Bancrofts revived *School* at the Haymarket twice—May 1st, 1880, and April 14th, 1883. They on each occasion resumed their original characters, and H. B. Conway was the Lord Beaufoy ; Beau Farintosh was played by Arthur Cecil and Alfred Bishop ; Forbes Robertson and Charles Brookfield appeared as Mr. Krux ; Marion Terry and Miss Gerard played Bella ; and in the first revival Kate Rorke

made her *début* as Sybil : in the second Zeffie Tilbury, the clever daughter of Lydia Thompson (Mrs. Tilbury), played Tilly. Miss Gerard later made a great success as Naomi Tighe in America. To account for the hold that Robertson's plays took upon the public, we must bear in mind that, independently of the wit, sparkle, and epigram of his dialogue, the homely nature of his plots—in which there was really so little—came as a soothing and welcome relief after a long course of melodrama, old comedy, classical and Shakespearian plays. The "teacup-and-saucer" order of comedy was a novelty ; the style in which his work was mounted was fresh. Now, after a lapse of twenty-two years, we are accustomed to the most lavish expenditure in the production of plays ; our melodramas are confined to the drawing-room ; we have had such homely pieces as *A Pair of Spectacles*, and even the old comedies have been modernised—not always to their advantage. *School* has therefore lost much of its freshness to us, and it remains to be seen whether audiences of the present day will appreciate it as did the audiences of the past. The revival at the Garrick was an interesting one, for a son of our leading actor was to make his *début*, and the son of the original Beau Farintosh was to appear in his first important part. The greeting afforded to H. B. Irving on his appearance was so prolonged and effusive as to be calculated to turn a far stronger head than that of a tyro in acting ; and this, no doubt, partly accounted for the evident nervousness from which young Mr. Irving suffered throughout the evening. It was kind of John Hare to afford his friend's son the opportunity of appearing as Lord Beaufoy, but the kindness did not tend to the success of the play. H. B. Irving has a very handsome, manly presence, but he did not understand how to use his voice or support his performance by appropriate gesture. Lord Beaufoy may have been cynical, but he was not priggish, nor should "Grandisonian" airs have been adopted. In the last act his conduct towards Beau Farintosh appeared, from Mr. Irving's treatment, absolutely cruel. Gilbert Hare was also remarkably well received, and his Mr. Krux was deserving of all praise. He represented most naturally the mean and spiteful character, and looked it well. Kate Rorke was a sweet and gentle Bella. A little more enthusiasm in the reading of the Cinderella story and just a flash of resentment in the eyes at Krux's conduct would have been an improvement. Annie Hughes was not quite the Naomi Tighe we expected from her ; it was very bright and charming, but might have been made brighter still by a little more *espieglerie*, and not taking her passion for Jack

Poyntz quite so much *au grand sérieux*. The Beau Farintosh of W. Mackintosh was too silly and senile in the first act, when he was not a beau at all; but in the last act there was a depth of feeling that compensated for the previous shortcomings. C. W. Garthorne was altogether wanting in distinction as Jack Poyntz, and there was a suspiciously American twang about his drawl. It is hard to see why the battle of Kassassin should have been singled out as the one in which an infantry soldier distinguished himself. And this raises the question whether it was advisable to bring the play up to date. Young ladies of the present day scarcely take such an interest in *Cinderella*, or are quite so ignorant of the appearance of a lord. Fanny Robertson, who has played Mrs. Sutcliffe frequently in the provinces, was excellent; and H. H. Vincent was a kindly sententious Dr. Sutcliffe. The schoolgirls were represented by some very pretty and tastily dressed young ladies; and the forest "glade" and "The Grounds" of Cedar Grove House were beautiful stage pictures.

19th. LYCEUM.—*The Last Word*, adaptation by Augustin Daly of Franz von Schönthau's *Das Letzte Wort*. Ada Rehan must be invaluable to her manager, for she possesses the wonderful versatility of being able in a moment to become the most amiable and beseeching of women after having just revealed herself a very termagant, able to change from the most coquettish to the most pathetic vein, to scathe a woman-hater one instant and bring him to her feet the next. All these arts and powers she exhibited so brilliantly that she carried a but indifferent play to a triumphant issue, even though the last act was the weakest of the whole. The Baroness Vera Bouraneef is a charming woman, that no circumstance dismays, who does not understand the meaning of the word "failure." Her brother Boris is in some disgrace with the Russian Government, for which he is an attaché to the Washington Embassy. He and Faith Rutherell have become attached to each other, but her father, the Secretary for Foreign Affairs, has determined she shall marry a Baron Stuyve, and declares the proposed engagement at a grand reception. Faith, however, as publicly repudiates this, and announces that she is going to marry Boris. Her father, a stern disciplinarian, turns her out of the house for this, and she takes refuge with the fascinating widow, the Baroness Vera. This lady at once takes matters in hand. First she conquers Harry Rutherell, the Secretary's son, whom she changes from a misogynist into an ardent admirer of hers, enlists him on her side, and induces him to try and use his influence with the Secretary. His father treats him

as he has done his daughter, with "the last word"—duty. Then the Baroness arranges her forces for the attack on the Secretary himself, but she uses different weapons. With the son she has used scorn, reproaches, coquetry, passion, anger; with the father she is all pathetic tenderness; she tells him the moving story of a dying child, and so works upon his feelings that his hard nature is softened, he relents, and she wins the battle where son, daughter, and brother have failed. And then this all-conquering creature is herself subdued, and is meekly obliged to own that she is no longer her own mistress, but that she must yield to her love for Harry Rutherell, the man on whom she has poured out the vials of her wrath, and in conquering whom she has herself been conquered. There is an underplot, in which figures a susceptible admirer, Alexander Airey, who is also a slave to the Baroness's charms, but who is dragooned by her into proposing to Winny, a lively young lady who appreciates him, and we have Professor Rutherell, a musical enthusiast, and Moses Mossop, a spiteful and meddlesome Jew. But the interest centres in the character of the Baroness, who passes off some scenes and situations that are extraordinarily weak in themselves. I have already spoken of Miss Rehan's versatility; it was really marvellous, and she completely carried away her audience so long as she was on the stage, and, I must add, John Drew acted very finely indeed; but it must be confessed the brightness of Kitty Cheatham and the quaint humour of James Lewis in a character young for him would scarcely relieve the play itself from dulness. Isabel Irving was true to nature as Faith Rutherell, and exhibited considerable strength; and William Sampson was a good type of the faithful old negro servant. Charles Leclercq was thrown away on such a superfluous and detestable character as Mossop. George Clarke was stern and unrelenting as the Secretary, but it seemed strange that one who should resist the entreaties of his own children, whom he said he so fondly loved, should be easily moved by the piteous tale told to slow music by a comparative stranger, even though a beautiful woman; the character was a contradiction. The applause was loud and continuous. The acting of Miss Rehan conquered, and made such a success for the piece that it quite altered the arrangements of the manager, and precluded us from seeing *The School for Scandal*, with Ada Rehan as Lady Teazle, to which the public was looking forward with much interest.

24th. SAVOY.—*Captain Billy*, one-act operetta by Harry Greenbank, music by François Cellier. H. Lemaistre in the title

rôle ; C. R. Rose, Christopher Jolly ; Rudolph Lewis, Samuel Chunk ; Rosina Brandram, Widow Jackson ; Decima Moore, Polly.

25th. Gaiety Theatre of Varieties, Camden Street, Liverpool, destroyed by fire.

26th. OPERA COMIQUE.—*The American*. America has sent us actors and actresses good, bad, and indifferent, but mostly good in their special line ; it has also sent us the works of American dramatists, which in many cases, though brilliant successes in the United States, have proved unacceptable to our English ideas. Now we have the first dramatic attempt from a well-known and much-appreciated American novelist, Henry James. As a literary effort it is brilliant ; as a play *The American* is very disappointing. To the thinking portion of an audience who bring themselves to remember the almost undisputed authority exercised by French parents over their grown-up children, an authority sanctioned both by law and custom, the pusillanimous submission of the Marquis and Claire to their overbearing mother, the Marquise de Bellegarde, will be comprehensible ; but to a general audience some reason must be given to explain the weakness of their conduct, or it appears ridiculous, the more so on the part of Claire, who, having been once married and freed from leading-strings, voluntarily returns to a state of moral servitude. A novelist unused to stagecraft frequently in dramatising his own work forgets that in his novel he can explain the motives that influence his characters ; he can enlarge upon their peculiarities : he can reasonably assimilate quite opposite characteristics. To do this in a play is the art of the dramatist ; with a few sharp touches that do not retard the action, he can convey all this, and it is here that Mr. James has so signally failed. In the lighter characters of Noémie and M. Nioche there is nothing to explain : they speak for themselves ; the course of action pursued by Comte Valentin and Lord Deepmere we can understand—it is straightforward. Christopher Newman, however, a man who has amassed wealth comparatively away from what may be looked upon as civilised beings, has to tell us in many superfluous words what has produced in him the intense admiration and longing for all that is novel to him and yet so old to the rest of the world, and his sudden love for the pure woman he meets. And the only apparent motive that influences the actions of the Marquise and her elder son is a base greed that we cannot associate with the *vieille roche* of the Faubourg St. Germain. Added to this, whilst

in the opening scenes we are led to suppose that we are going to enjoy a "society" play, in the latter half of the piece we are suddenly plunged into intense melodrama, with a death enacted before our eyes, followed by the revelation in semi-darkness of an appalling and revolting secret. What dramatic interest there is centres in the fortunes of "*The American*," Christopher Newman, and his love for Claire. He has come to Paris a millionaire, his riches having been amassed by mining and the speculations attendant on it. Despite his communication with wild and lawless men, he has remained unsophisticated and is one of nature's gentlemen. At his hotel he has employed M. Nioche as his cicerone about Paris, and the fawning humbug has introduced him to his own home and his coquettish daughter Noémie, a desperate flirt, and one who makes young men pay for their admiration of her. At this house he meets the young Comte Valentin, who comes there for a little change after his own gloomy home. The two men take a liking to each other, and Valentin speaking rather rapturously of his sister Claire, "*The American's*" curiosity is aroused to see her, and his new friend promises to introduce him to the Hotel de Bellegarde. He meets Claire, and they fall in love with each other, and Newman asks her hand of the haughty and avaricious Marquise, her mother. He is conditionally accepted; he even is allowed to announce his engagement to the assembled guests; but presently the Marquise and her elder son learn that Lord Deepmere, who had previously been encouraged by them as a suitor for Claire's hand, but had been ousted on account of "*The American*," is a better match than was supposed. He is therefore encouraged again, but takes umbrage at the manner in which he has been treated, and expresses himself in such terms that for the honour of his family Comte Valentin takes up the quarrel. A duel ensues. Valentin is mortally wounded, but on his deathbed imparts to "*The American*" that there is a terrible secret in the Bellegarde family, which he may learn from Mrs. Beard, the old servant who has nursed all the children. In the third act Christopher Newman is preparing the house that he has purchased for the reception of his intended bride, and has old Nioche and his daughter Noémie there to assist. Her presence is made the excuse by the Bellegardes to break off the match between "*The American*" and Claire, and she, after an affecting parting with him, says that, though she will not marry any one else, she will not act in opposition to her mother's will. In the last act Claire has retired to the country house Fleurières, with the intention of entering a neighbouring convent. Christo-

pher Newman follows her there, and at length prevails on old Mrs. Beard to impart to him the dreadful secret. It appears that the late Marquis de Bellegarde having persistently set his face against Claire's marriage with the Comte de Cintré, whom he knew to be his wife's paramour, she and her son, who had always blindly obeyed her, had deliberately poisoned the old Marquis. He had, however, been able to set down a statement charging them with the crime, and had entrusted this to Mrs. Beard. After much persuasion she is induced to hand this to "The American," doing this for love of Claire. He now has the Marquise and her son in his power, and threatens to expose them, but Claire's entreaties induce him to give up the incriminating document, thus making himself a party to the crime; and Claire, resigning all thought of the convent, declares that, in spite of every one, she will now marry him. There the play should end, as these two principal actors in it leave the stage, but there is an anti-climax in the re-entry of the Marquise, who, as she burns the paper that would betray her, utters a malediction on them both, and hopes never to look upon their faces again. Edward Compton handled the character of "The American" with great skill, for he has during its portrayal to exhibit the most varying emotions—to show us a nature's gentleman, unpolished as to society, yet full of nobility; unsophisticated, yet shrewd and light-hearted, and capable of a depth of passion. Kate Bateman made the Marquise de Bellegarde unnecessarily repulsive, and lacked the distinction that we associate with the old *noblesse*. Elizabeth Robins took such a very lachrymose view of the character of Claire as to rob it of much of its charm, a little more brightness would so materially have improved it. Adrienne Dairolles was remarkably bright and natural as the scheming coquettish Noémie, and Young Stewart gave a clever sketch of the fawning humbug her father. Sydney Paxton filled an unpleasant rôle more than satisfactorily, and there was much to praise in Clarence Blakiston's acting throughout. C. M. Hallard was an English nobleman of the stamp that is not generally admired. Louise Moodie imparted the secret to Christopher Newman in a weird, impressive manner that showed great power. As a first piece

A Dead Letter, a little domestic drama by W. A. Brabner, was played for the first time in London. It had been seen in the provinces, and in it Lewis Ball, in a feeling manner, showed us Ben Somers, an old village postmaster, who takes upon himself the supposed crime of his daughter Polly. A fifty-pound note is

missing from a letter. Somers imagines that his daughter has abstracted it in order to give it to her lover, Fred Armstrong, so that they may get married. It is afterwards discovered that the sender had put it in a wrong envelope, and had sent it with another to Fred Armstrong as a sort of "conscience money," in reparation for a wrong done to the young fellow's parents. Evelyn McNay was bright and pleasant as Polly. It should be mentioned that Edward Compton had made some alterations in the Opéra Comique, both before and behind the curtain, to accomplish which the space previously occupied by three houses was thrown in, which added considerably to the comfort of the audience and that of his company, and that the pit and gallery gave him three ringing cheers to show their gratitude for his complete adoption of the "no fee" system.

30th. GAIETY.—*Joan of Arc*. The second edition of this burlesque was produced. There were no special alterations in the cast. Arthur Roberts resumed his old character, and introduced a new song entitled "Randy, Oh!" to which exception was taken by the licenser of plays on the score that it was calculated to bring a young nobleman and politician into ridicule. The mention of the name was consequently avoided by Mr. Roberts, but the song was little altered. After a time Ada Blanche appeared in the title rôle, Marion Hood having given up the part. During the recess important alterations had been made in the house. A distinct staircase for the upper circle and for the gallery opening out into Exeter Street had been built, and the exit from the stalls into the same street had been considerably enlarged. The pit had also an extra passage supplied into Catherine Street. Fresh property was acquired at the corner of Wellington and Exeter Streets, hitherto occupied by the *Army and Navy Gazette* offices, and was devoted to large and commodious dressing-rooms, thus enabling the management to do away with the ill-ventilated and unsafe ones previously situated underneath the stage.

30th. ST. JAMES'S.—*The Idler*. George Alexander reopened his theatre with Haddon Chambers's play. The only important alteration in the cast was that Lily Hanbury played Kate Merryweather instead of Maude Millett, who took out a company of her own on tour, opening at Cambridge on Oct. 26th. Miss Hanbury was very charming, but hardly possesses the "wilful witchery" for the character. Later Fanny Coleman took satisfactorily Lady Monckton's part as Mrs. Cross. *Molière* made up the programme.

30th. A very gratifying testimonial was presented to Mr. Edward Compton at the Opéra Comique. The presentation was made by Mr. Michael Gunn, in the name of sundry provincial managers, friends, and members of Mr. Compton's company, numbering in all about a hundred, who had inscribed their names in an album which accompanied the handsome tea, coffee, and dinner-service of plate. Mr. Edward Compton's speech in returning thanks was charmingly modest.

X.

OCTOBER.

2nd. Marriage of Julia Neilson and Fred Terry at the office of the registrar, 21, Marylebone Road, G. F. Bashford and Herbert Waring as witnesses.

5th. GLOBE.—*The Wings of the Storm*. F. J. Leslie produced this drama, of which no further mention need be made than that it was so ridiculous as to cause infinitely more laughter than any farcical comedy ever written. A bright and original operetta,

The Scribe; or, Love and Letters, written and composed by Philip Hayman, was not done justice to. There were in it some very pretty musical numbers, graceful lyrics, and some smart writing. I shall hope to see Mr. Hayman's work reproduced under more favourable circumstances. The farce

Slightly Suspicious, by Josiah Byron, was on a par with the drama.

5th. At the Haymarket Theatre *The Dancing Girl* resumed its interrupted but most successful run. There were no changes in the cast, but Beerbohm Tree having lost his voice for an evening or two, the character of the Duke of Guisebury was again most ably represented by Fred Harrison.

5th. SURREY.—*Grif*, by W. Lestocq. The story which Mr. Lestocq has dramatised is one of Mr. Farjeon's earliest efforts, and bears unmistakable evidence of the admiration which the then young writer felt for Charles Dickens. "Grif" is indeed an Australian "Jo" of "Bleak House," only that he is cheery in all his starvation, a sort of juvenile Diogenes, for he lived in a tub and was a philosopher in his way, but a kindly one, sharing his wooden domicile and blanket with Little Peter, a wretched half-witted street arab, and his faithful mongrel dog "Rough." Although

the dog is not seen in the play, yet a great deal turns upon it, for it is through the "tender-hearted oysterman" poisoning the poor animal that Grif bears the ruffian such deadly hate, and is the means of frustrating all his schemes. The tender-hearted oysterman, so called on account of his ever professing horror at the shedding of blood, though he commits murder without the slightest compunction, is one of a gang that include Jim Pizey and Old Flick, who are most anxious to induce Richard Handfield to join them in robbing Matthew Nuttall's out-station, Highley. Handfield has been secretary to this Nuttall, and knows where a large sum of money is hidden away. He has been dismissed from his post in consequence of his having become engaged to Alice Nuttall; and as her father intends her to marry a suitor he has chosen, and she remains faithful to Handfield, she is driven from her home. The lovers marry and are reduced to the greatest poverty through Handfield's inability to obtain employment. The gang think this will be the time to get him into their toils. Grif has been shown great kindness by Alice, and so when Jim Pizey passes Handfield a forged bank-note in payment for a trinket he sells, Grif overhears the plot, and gives Handfield timely warning. He goes off to the gold diggings with Welsh Tom, and then the gang hatch another conspiracy. The tender-hearted oysterman disguises himself, joins the two diggers, and stealing Handfield's knife, with it murders Welsh Tom. As soon as the crime is discovered it is laid to the charge of Handfield; the conspirators say that, unless he joins them, they will give him up to the miners, who will lynch him, and so the young fellow pretends to become their accomplice, but escapes from them to warn Matthew Nuttall of their designs on his property. Grif, who has accompanied Alice to the goldfields in search of her husband, again overhears the gang quarrelling as to the useless murder that has been committed; but the poor boy is discovered and shot down by his old enemy. He contrives, however, to drag himself to the station—at which Handfield and his wife have already arrived—before the gang, who are caught in their attempt at burglary. Grif, dying, makes his deposition before Nuttall, who is a magistrate, and Jim Pizey turning Queen's evidence, Handfield is proved innocent, and he and Alice are forgiven by her father. Nicholas Nuttall, his wife, a strong-minded woman, and their daughter Marian are but subsidiary characters, and have little bearing on the plot. The adapter had to cut out a considerable amount of dialogue after the first performance, and has left out one interesting character that figures in the novel. He has also

turned Old Flick, who was rather Fagin-like, into the comic and conventional stage "Jew fence," and so afforded G. Conquest, jun., opportunity for causing a good deal of laughter. Taken altogether, Mr. Lestocq has done his work capably and produced an interesting play. Alice Esden played Grif remarkably well; there was a cheeriness and a homely pathos in her rendering of the character that were convincing, and her death scene was very touching. On a par with her performance was that of Ernest Leicester, whose acting was very powerful and realistic, and not overdone. C. Cruikshanks was natural as the stern, determined father, and C. J. Hague was a manly, chivalrous Richard Handfield. Annie Conway was sympathetic as his wife; and Henry Belding and Eleanor May were of great assistance to the play, which was received with favour, and was well put on the stage by Mr. Conquest.

5th. STANDARD.—"99," drama in two parts and five acts by Dion Boucicault.

7th. LADBROKE HALL.—*The County Councillor*, three-act comedy by H. Graham (copyright purposes).

8th. Death of Mark Quinton (Mark Keogh) at Hampstead. His dramatic work showed promise, and his loss was regretted by very many.

9th. LYRIC.—*La Cigale* reached its anniversary, and was played to a very crowded house. Geraldine Ulmar sang charmingly, and C. Hayden Coffin had become quite at home in the rôle of De Bernheim. Harry Monkhouse introduced much drollery into the character of Van der Koopen. Horace Sedger was presented with a handsome service of plate, the cost of which was defrayed by all those in any way connected with the theatre; and the anniversary was celebrated by a supper and a ball, which were brilliantly attended. Marjorie Field-Fisher engaged as understudy for Marton and Charlotte.

9th. ROYALTY.—*Thérèse Raquin*. For their second performance, the Independent Theatre Society of London (Théâtre Libre), of which J. T. Grein is the founder, chose one of Zola's plays, terrible in its realism, but irresistibly fascinating in its horror. It has been said that Zola was in advance of his time, that had he deferred the production of his plays until now they would have been received with favour. They may be revived, and we shall then see whether the verdict passed upon them will be altered; they certainly had but short runs in Paris. His first play, *Thérèse Raquin*, was produced at the Renaissance July 11th, 1873, and it may be interesting to give the cast:—Laurent,

Maurice Desrieux ; Camille, Grivot ; Grivot, Montrouge ; Michaud, Reykers ; Madame Raquin, Marie Laurent ; Thérèse Raquin, Dica-Petit ; Suzanne, Dunoyer. It ran only nine nights. The great novelist also wrote two other plays some years ago : *Les Héritiers Rabourdin*, three-act comedy, produced at the Théâtre Cluny Nov. 3rd, 1874, which was played seventeen times ; and *Le Bouton de Rose*, three-act comedy, first played at the Palais Royal May 6th, 1878, and which was seen seven times. The play under notice was dramatised by Zola from his novel, a great work ; but the play itself is not in itself great. The characters are mean, petty, and sordid ; their language is that of the *bourgeoise* family to which they belong ; their lives are commonplace, until lust exercises power over Laurent and Thérèse, and then the tragedy of the situation asserts itself and is ever present, and culminates in the suicide of the guilty ones. We see the everyday life of a humble Parisian household. Laurent has just finished the portrait of Camille ; and there is to be a little *festin* in honour of the event—a cheap bottle of champagne and some biscuits are to give relish to the game of dominoes—in which are to take part Michaud, an old Government clerk, with his fussy ways and quick temper, and Grivot, the retired commissary of police, with his little stories of criminals that he has arrested in the past. Thérèse sits moodily on one side, uninterested ; she is a careful nurse to Camille, the querulous, selfish invalid husband that fate has given her. When he praises Laurent she affects a dislike for the man ; she picks holes in him. Presently they are alone, she and Laurent : in a moment they are in each other's arms ; the indifference they affect is but a blind to hide their guilty passion ; Camille is the obstacle to its indulgence—he must be removed. And so on a water excursion in which the three take part on the following Sunday Laurent upsets the boat ; he saves Thérèse, who has been acquiescent in the murder of her husband, for he is left to drown. A year passes ; Madame Raquin has never ceased to mourn the loss of her son ; Thérèse is unhappy and preoccupied : her manner is looked upon by the doating mother as denoting regret for the loss of Camille ; Laurent, an inmate of the little household, is moody and nervous. Michaud, the good old friend of the family, says that all this must be put an end to. He takes Laurent in hand, and persuades him that he should marry Thérèse, who is induced to consent by the entreaties of Madame Raquin, who hopes thus to secure her happiness and reward her for her faithfulness to the memory of the drowned man. The moment has arrived for which the guilty pair have

planned and plotted ; they are to forget the dread shadow that is ever haunting them in their love. They are married ; the wedding festivities are over ; they are alone. Laurent rushes to embrace his wife : she repels him ; love and passion both are dead : they have been killed by remorse. They try to talk on indifferent subjects, but there is one subject that will force itself upon them—the murder. Laurent sees the bloated corpse of his victim stand before him ; he raves and accuses Thérèse of having lured him on to the crime. Whilst they are heaping recrimination on one another the door opens. Madame Raquin has been disturbed by their cries, and her presence is unknown to them ; and so she learns from the lips of those she thought so good and pure their frightful secret. The knowledge is too horrible ; it brings on a paralytic stroke. Voice, movement, are gone, only her brain is clear, and her eyes disclose the hatred she feels for the two wretches that are before her. Time goes on. Laurent and Thérèse have kept up the deception before the world ; they are known in the *quartier* as the love-birds, but they loathe each other. Presently Madame Raquin is wheeled in and set to the dinner-table. Grivet and Michaud talk to her ; her eyes are straining to tell their terrible story ; for a moment the murderers are in horrid dread ; the invalid's fingers have contrived to trace on the cloth their names, but only can add the word "have," when their strength fails again, and the hand drops nervelessly at her side. They are respited, but not for long. Immediately they have but this inanimate presence to listen to what they say, they recommence reviling each other ; Thérèse's constant cry to him is, "You killed Camille" ; he is driven mad for a time ; he believes that he is the dead man. At the same moment the same determination to rid themselves of each other comes upon both. He will poison her ; he takes the vial from his pocket. Madame Raquin reads Thérèse's thoughts ; she points with her eyes at a knife ; Thérèse is about to use it, when she and her husband face each other, and then, to their horror, the hitherto motionless, dumb figure rises and speaks to them. Madame Raquin, they fear, is going to denounce them ; no, the punishment the law would mete them out is too easy, too summary ; she will live on to hold them in her power, to witness their days of misery and their nights of torture, never to escape from them or her. Such a vision of torture is unbearable ; Thérèse picks up the bottle of prussic acid that has dropped from Laurent's hand and swallows a portion of its contents. Her miserable accomplice in crime takes the remainder, and they lie dead at the feet of their remorseless fate, Madame Raquin muttering as they breathe their last,

"They have died too quickly." From the foregoing may be imagined the spell that holds the audience during the performance. It is an extraordinary fact that these "unconventional" plays bring out the best qualities of the actors, and in *Thérèse Raquin* there are many situations that would become the subject of derision were they not made so impressive by the excellence of the acting. Mrs. Theodore Wright had appeared in several difficult parts previously, but in none so difficult as this. The foolishly fond mother of the opening scenes transformed into a very Medusa, seated through the better part of an act without uttering a word, but only conveying by her eyes the passion and hate that were boiling within her impotent frame, the soft-hearted, sympathetic woman transformed into a demon, were conveyed in an extraordinarily convincing manner, and made one regret that Mrs. Theodore Wright did not follow up the profession in which she appeared a good many years ago, it is said, as Miss Austin. W. L. Abingdon has so long been associated with villains' parts that it came almost as a surprise to many to see how well he could play the impassioned lover, but his real strength came out when he had to picture to us the man driven out of his senses by superstitious fears and never-sleeping remorse; his realism rose to the height of tragedy, and this performance will stamp him as an actor whose value and power were hitherto unknown, though he had been highly appreciated. For so young an actress Laura Johnson compassed much; slight of physique, with not too sweet a voice, she yet showed an intensity of feeling, a rapture of love, and a measure of dramatic strength that are to be very highly commended. In the tragic scene with Laurent she failed a little—it was not concentrated hate that she showed for her companion in crime; it was rather the petty nagging of a small-minded woman. Herbert-Basing understood the querulous selfishness of Camille, and H. de Lange introduced some lifelike touches into the character of Grivet, the old bachelor so wedded to his "little ways" that he had broken off his intended marriage with a lady because she liked *café-au-lait* and he did not. John Gibson was sound and natural as Michaud; and Clarice Shirley told with considerable naïveté the progress of her love affair with her admirer "the blue Prince," a character that is spoken of, but not seen. *Thérèse Raquin* was put in the evening bill at the Royalty on Wednesday, Oct. 14th, Mr. Herbert-Basing having acquired the English rights. The original (English) cast appeared in it.

10th. GLOBE.—*The Parson*, farcical comedy, and *Foiled*, dra-

matic episode, by J. R. Alberton, both produced for one night by F. J. Leslie, are simply mentioned in order that we may express our surprise that any manager should presume to tax the patience of an audience by placing such badly-rehearsed and worse-written plays before them. Of *The Parson* it is perhaps only just to state that it was an early work of the author, S. J. Adair Fitzgerald, who wished it to be made public that he had intended to rewrite his work, and that F. J. Leslie produced it unknown to him and without his consent, and with his (Mr. Leslie's) interpolations, for which act Mr. Fitzgerald intended taking legal measures.

12th. COURT THEATRE, Liverpool.—Ellen Terry's daughter Ailsa Craig appeared, under the name of Miss Hallett, as Donalbain in *Macbeth*, and, owing to Ellen Terry's illness, Amy Roselle played Lady Macbeth, and won golden opinions.

12th. The first London dramatic version of *Prince and Pauper* was from the pen of Mrs. Oscar Beringer, and was tried at a *matinée* at the Gaiety on April 12th of last year. This laboured under the disadvantage that Vera Beringer, who was supposed to play both parts, had frequently to make use of a double (Alfred Field-Fisher). In Mrs. Abbey Sage Richardson's American version of the story (produced at the Broadway Theatre Jan. 20th, 1890) the dual rôle was filled by a very charming and clever little girl, Elsie Leslie. To this version Joseph Hatton acknowledges himself indebted for "the love scenes between Lord Seymour and the Lady Elizabeth, the parting between Tom Canty and his mother, and the closing situation of the third act." The latest adaptor does not let us see Henry VIII., of whom Mr. W. H. Vernon gave us such a striking illustration, dramatic and pictorial, at the Gaiety; and whether owing to the actor or author, Miles Hendon is not by any means so impressive or noble a character as in Mrs. Beringer's version; in fact, the good-hearted gentleman is turned into a roystering swash-buckler. The strange adventures that befell the two examples of the most opposite poles of society appear as though they would afford material for a good acting drama, but somehow they do not fulfil expectation. The great drawback to the dual rôle is that, to afford time for change of costume, the interest of the play is often broken by the forced introduction of scenes and colloquies that only delay instead of forwarding the action; and this is the case in Mr. Hatton's work. The loves of Lord Seymour and the Lady Elizabeth lead to nothing; the episode of Mad Antony is of little use, because at the Vaudeville the stage is so small; and then

there is but little development in the character of Mrs. Canty as the fortune-teller. Still the play was listened to with interest, there was much applause during the evening, and the author was called for at the close. Joseph Hatton has, wherever he possibly could, taken a different reading from Mrs. Oscar Beringer's version of Mark Twain's romance, although of course following the main thread of the story. The play opens in Tom Canty's home in Offal Court, where his ruffianly father is prevented by Mrs. Canty's Nan from belabouring him. Then comes the scene at Whitehall, where the Prince changes clothes with the Pauper (very cleverly managed, for no "double" is used until the very last episode, and then only the back of the double is seen). We hear that John Canty has murdered a priest, and so is obliged to fly; and next we have Miles Hendon's lodgings, where "the soldier of fortune," having rescued the Prince in the Pauper's rags from the fury of his father, is so amused with the boy's assumption of royal dignity that he humours him to the top of his bent, allowing himself to be knighted and obtaining permission for himself and his heirs for ever to sit when so minded in the royal presence. The third act takes place in the ruins of Chertsey Abbey, where John Canty and his family and the band of thieves and beggars have taken refuge. Here Antony Gorse, known as Mad Antony, is introduced. With a view of avenging the wrongs that he has received at the hands of Henry VIII., he is about to kill the Prince, who has been brought there under the supposition that he is Tom Canty. Mad Antony, however, looks upon him as the Prince, and is on the point of butchering him, when Miles Hendon arrives in time to save his life and show him the means of escape. Miles is going to be hanged by the beggars for his interference, when soldiers appear and beat back the ruffianly crew. In the last act, in the "Throne Room," Tom Canty, who from his persistent denial that he is the Prince and from his strange behaviour is looked upon as insane, is obliged by the Lord Protector to hear petitions, etc., and his mother is brought before him as a witch who is to be burnt. He pardons her, however, and then the Lord Protector receives a letter from the real Prince, who presently appears, proves his identity, and rewards Miles for his faithful service by creating him Earl of Hendon. Bessie Hatton very cleverly for the most part kept the two characters distinct, but was best as the Prince; as the Pauper she was a little too much the St. Giles's street arab of to-day. Henry Howe lent dignity to the rôle of the Lord Protector; and Marie Linden and Charles Fulton did all that

was possible for the characters of the Princess Elizabeth and Lord Seymour. Forbes Dawson overdid the swash-buckler Miles Hendon, and was quite out of the picture. Bassett Roe, looking like another Holy Clement, seized his opportunity as Mad Antony and lifted the scene. Mark Kinghorne was appropriately ruffianly as John Canty, but Mrs. Macklin and Laura Linden were completely thrown away in having such poor characters to represent as his wife and daughter. Alfred J. Caldicott contributed music taken from melodies of the period. Horace Sedger was generous in his mounting of the piece, which would have done better on a larger stage, the little Vaudeville having no room for Court pageantry and *mêlées* of soldiers. The play was worth seeing as a curiosity, but it only ran until the 31st of the month. A few nights later as a first piece was played

Palmistry, a very bright little comedietta by Ralph R. Lumley, first produced at a *matinée* at the Prince of Wales's April 13th, 1888, of which a full account is given in *Dramatic Notes* for that year.

12th. SADLER'S WELLS.—*Stolen from Home; or, Human Hearts*, three-act drama, author unannounced. Same night *Beauty and the Beast*, new burlesque in five scenes.

15th. W. Davenport Adams delivered a very interesting lecture to the members of the Playgoers' Club, taking as his subject "The Stage of the Future." Passing in review the plays of the present day and of those to come, of which Mr. Adams thinks well and hopefully, he regretted the dearth of coming actors, arising from the prevalence of long runs, which debar the actor from gaining experience. Mr. Adams therefore advocated that the "repertory" system should be adopted more generally, and also that theatres should confine themselves and adhere to one style of entertainment; and enforced, above all things, his opinion that the theatre's first object should be to amuse, and that therefore it should not obey the dictates of any particular school. J. F. Nisbet was in the chair. J. T. Grein is now the President of the Playgoers' Club, in the place of J. K. Jerome, who was compelled to resign, much to the regret of the members.

15th. Death of Gilbert Arthur A'Beckett, born April 7th, 1837. Was the writer of several librettos and also of some dramatic works.

15th. Death of H. J. Turner, aged 85. Will be best remembered by old playgoers as a favourite actor at the Strand Theatre during the old Farren management, and afterwards with Mrs. Swanborough. Father of Sallie Turner. Buried at Shooter's Hill cemetery.

19th. ST. GEORGE'S HALL.—*The Diary of a Tramp*. Corney Grain took a leaf out of Albert Chevalier's book in his new musical sketch. It abounds with the "coster" element in the shape of songs, although of course other characters are introduced. Of these latter I liked his "Only Man left in the Club" and the description of the people he met at the genteel boarding-house. His "Harpy Days of Childhood," the "Ballad of Chocolate Cream," and "Seeing Life" were amusing; but altogether Corney Grain's latest sketch is not quite one of his happiest. *Killiecrumpher*, which preceded, went capitally.

20th. OPERA COMIQUE.—*The American*. Evelyn McNay played Elizabeth Robins's part.

21st. COURT.—*Pamela's Prodigy*. It was daring of the author to describe his work as a "lively comedy," as whether a play is "lively" or not should be left to the judgment of the audience. In this case it was peculiarly inappropriate, for a more inane, dull, and in some parts distasteful production has seldom been seen. Nothing but the respect in which Mrs. John Wood is held prevented an outburst of condemnation. The talented manageress worked pitifully hard to retrieve the fortunes of the evening; she sang, she danced, she was caustically amusing at times in her own happy way—was even humorously pathetic—but it was impossible even for her to arouse anything like interest in her most friendly audience. Ably seconded by Edward Righton as a nimble little dancing-master and by Emily Miller as an intriguing school-mistress, by Mary Jocelyn as a simpering coquettish miss-in-her-teens, with George Giddens as the most lachrymose of musicians, the brave efforts of these capable performers availed nothing, for the author had given them no chance. The first thirty years of this century allowed for the display of some very curious and rich dresses, the sight of which was indeed the most enjoyable portion of the evening, but the cost of which must, as things have turned out, entail a heavy loss on the management. It is useless to attempt to describe a plot which does not exist. Much as Mrs. Wood is to be sympathised with in her failure, it is impossible to acquit her of all participation in the result, in the want of judgment shown by an actress and manageress of such experience in selecting a play that from its worthlessness was almost an insult to the audiences that support her theatre. The piece was withdrawn on the 31st inst.

21st. OPERA COMIQUE *matinée*.—Edward Compton chose for the first of his series of Wednesday afternoon performances of old comedies Samuel Foote's well-known play *The Liar*. This

play, originally produced in 1762, was claimed by the author to have been taken from an old comedy of Lopez de Vega, on which Corneille founded his *Menteur*. There appears, however, to be little doubt that Foote took his ideas, and, indeed, much of his language, from Sir Richard Steele's *Lying Lovers*; or, *The Ladies' Friendship*, written in 1704. *The Liar* was a favourite piece with the late Charles Mathews, who revived it at the Olympic in March, 1867, when he played young Jack Wilding; Mrs. Charles Mathews, Miss Grantham; Horace Wigan, Papillon; Mrs. Stephens, Miss Godfrey; Mr. Addison, Old Wilding; and H. J. Montague, Sir James Elliott. Charles Mathews reappeared in the play at the Gaiety in May, 1873, and at the Opera Comique in April, 1877. The present elder William Farren appeared in the character of Young Wilding at the Aquarium Theatre on Nov. 4th, 1878, on the same afternoon playing Grandfather Whitehead. The latest London production of *The Liar*, I think, was at the Prince's (now the Prince of Wales's), when Charles Collette filled the title rôle during his series of twelve afternoon performances commencing April 21st, 1884; and he also constantly played the part when touring with his own company. *The Liar* has formed part of Mr. Compton's repertory in the country, though he has not hitherto played it in London. It went well, and caused considerable laughter. We have merely to bear in mind that Young Wilding has become such a very Munchausen that it is only by accident that he tells the truth, and this "pernicious habit" very nearly leads him into a duel, offends his father, and makes him ridiculous in the eyes of the woman he loves. Edward Compton's Jack Wilding possesses the unblushing effrontery, quickness of repartee, and glibness of tongue necessary to the character; he is not deficient in the courtliness of the age, and is altogether so genial that his untruthfulness is forgiven, and his fertility of resource applauded. Evelyn McNay, from her impersonation of Miss Grantham, promised great things in the higher walks of comedy. There was freshness and spirit in her acting, and a little hesitation occasionally in the text may be pardoned on such an occasion. Elinor Aickin brought out with point and very considerable humour the vanity of the prudish old maid Miss Grantham. Lewis Ball is always at home in the old comedies. Old Mr. Wilding was therefore quite sure of a sterling performance at his hands. Clarence Blakiston was a trifle modern as Sir James Elliott, but spoke his lines well, and Sidney Paxton was judiciously unobtrusive as the valet Papillon, who masqueraded for a time as

a marquis by his master's orders. Fred W. Permain had all the manners of a well-bred servant as John, and W. G. Cunningham as William made up the cast. The play was handsomely staged. Foote's comedy was preceded by a one-act poetical play by F. Frankfort Moore, performed for the first time, entitled

The Queen's Room. This work can scarcely be said to rise to grandeur as poetry, though the lines are smooth and the episode interesting. It must, indeed, be judged rather as excellent writing, though poor verse. As may be gathered from the title, the events take place in the private chamber of the beautiful Queen of Scots at Holyrood. Mary Beaton, her favourite attendant, is awaiting at midnight the return of the Queen from the banquet hall. She discovers the love she feels for Chastelard, her mistress's lover, when through a secret panel appears Father Allen, who, unknown to all, has arrived in Scotland. He quickly reads her heart, and tells her that she must win the poet for herself, and so save the Queen. Presently Mary enters, and the priest warns her of the neglect of her duties, and in a vision sees her future fate, but will not reveal it. Mary beseeches him to unfold the future to her, but the wily Churchman has caught a glimpse of Chastelard concealing himself behind the arras. He therefore substitutes the latter's death on the scaffold for that of the Queen, which forces from her the avowal of her passion; a tumult is heard; the guards, headed by Lord Darnley, demand admittance, crying, "Death to the Queen's lover!" Father Allen saves Chastelard by opening for him a secret door. A stormy interview takes place between the Queen and Darnley, who presently withdraws. Chastelard comes forth from his place of concealment and throws himself at the feet of the Queen, who embraces him with rapture. Father Allen utters his command, "In three hours, sir, to France!" and the curtain falls. The whole action takes place so quickly as to maintain the interest, and the verdict on the play was decidedly favourable, the company and the author being persistently called for. Mrs. Lancaster-Wallis played the Queen with womanly grace and dignity, and with a passion that roused enthusiasm for the Queen's confession of love. Edward Compton was more of the intriguing, cynical priest as Father Allen than the Churchman who exercises his will on kings and nations, but still there was some manifestation of power and of an iron will. Clarence Blakiston threw a halo of romance over the character of Chastelard. Harrison Hunter was a bold and manly Lord Darnley. Evelyn McNay was a very charming and beautiful Mary Beaton, and did full justice to the author's lines. Both

pieces were so successful that they were repeated, and promised well for the series of Wednesday *matinées* which Mr. Compton had announced. They were placed in the evening bill Dec. 5th.

21st. Augustin Daly gave a luncheon at the Savoy Hotel in honour of Mrs. G. R. Gilbert's seventieth birthday. It was a notable occasion, as there were also present Mrs. Keeley, in her eighty-sixth year; Henry Howe, in his eightieth year; and Mrs. Alfred Mellon, who was approaching her seventieth year.

22nd. COMEDY.—*Godpapa*, by F. C. Philips and Charles Brookfield. This play gives one the impression of being taken from the French, the imbroglios being such as our Gallic neighbours love to unravel. There is much of what is now described as "smart" writing in the piece; there are some clever innuendoes for those who relish such, and the first act is very laughable; the second falls off, and should be pruned; the close of the last should be strengthened. It has a good part for Lottie Venne, and an excellent one for C. H. Hawtrey, who was cordially received on his reappearance after his long illness. As Reginald Forster, assuming another name, he presents himself at Mrs. St. Germain's aristocratic matrimonial agency with a view of negotiating a marriage for Miss Mary Browne, of whom he declares himself to be the "Godpapa." This is of course but a subterfuge, as he has got himself entangled with this apparently guileless young lady, and wishes to rid himself of her, as he contemplates marriage with Violet, the daughter of Mr. Bunbury. This silly old gentleman, a widower, has also placed himself under an assumed name on Mrs. St. Germain's books, and Miss Browne takes his fancy so much that he chooses her. The young innocent thing is really very wide-awake; she in the most delicate manner shows her knowledge of slang, and accepts presents and convenient aid from gentlemen with the beseeching entreaty, "I hope you won't think the worse of me, will you?" She sees through Reginald's wish to get rid of her, and meeting both him and Mr. Bunbury at Mr. Craven's, a fashionable milliner, to whom she is forewoman, she places them in a very awkward position, and not only them, but Mr. Craven, whose daughter she really is, though he has never let his wife know this fact. Reginald extricates himself from his difficulties by lying in that bland, smooth manner of which Mr. Hawtrey is so complete a master; poor Bunbury is made the scapegoat, and Mary Browne finally pairs off with "Pygmalion," a simple countryman of means, who requires a wife in answer to his advertisement that shall be "clean, Christian, and cheerful." We have often seen Charles Hawtrey and Lottie Venne in

similar parts to those they are now playing, and they appear to be as acceptable as ever to the audience. Annie Irish's style is exactly suited for the aristocratic "agent," and her scenes were admirably got through, particularly that in which she interviewed her lady clients. Charles Brookfield was amusing as silly Mr. Bunbury. Vane Featherston aided the piece considerably as the fashionable milliner Mrs. Craven, who interlards her sentences with very bad French; and Violet Armbruster looked pretty and played brightly. W. Wykes and James Nelson were good. *God-papa* was well received, and was preceded by T. G. Warren's pretty comedietta *Rosabel* (late *Houp-là*). Jennie Dawson, W. Wykes, and Ernest Cosham were excellent in it.

22nd. Wilson Barrett made his first appearance as Othello at the Royal Court Theatre, Liverpool, with very great success.

24th. TERRY'S.—*The Times*, by A. W. Pinero. "Vanitas vanitatum!" Wise old Solomon inculcated the doctrine nearly three thousand years ago, and here is A. W. Pinero endeavouring to teach us the same in a *fin-de-siècle* age. The design of *The Times* is that of a comic play; so the author tells us in the introductory note to his "book of the play," which he presented to the audience on the night of the first production at Terry's. It has its comic moments, but it is decidedly not a comic play, nor is it by any means Mr. Pinero's best work. One was kept straining in expectation for the laughs that were to come, but which only came at intervals; bright and epigrammatic as was some of the dialogue, there was some that was almost tedious; and, instead of being comic, many of the situations were really heart-rending. One could not laugh at the miserable position to which the upstart former draper and his vain wife had brought themselves by their deceit and longing to get into a society which only looked down upon them; nor was the sight of a young fellow, sodden with drink, wrecking the hopes that his father had formed of him, a subject for merriment. The "curtain" that saved the second act in a measure was purely farcical; the dance introduced into the third was meaningless and out of place; and the play, it must be admitted, suffered from the fact that Edward Terry is looked upon as an actor who is to make us laugh. He acted admirably; his disappointment, his terror of exposure, and collapse on the failure of his hopes were *real*—there was nothing comic in them. At the hands of Mr. Hare this would have been expected, but the public will not give Mr. Terry credit for being something more than a "comic" actor, and therefore the snigger was heard at the most inopportune moments. Percy Egerton-

Bompas, M.P., is a self-made millionaire, in Parliament on the Conservative side, whose son Howard is at college. The Countess of Ripstow has just called to arrange the engagement between her son Lord Lurgashall and the M.P.'s daughter Beryl. Everything is prospering—the M.P.'s wife, a vain woman, is gloating over her position, when a dreadful event occurs. Howard, a weak, drunken little wretch, who has been reading in a Welsh village, has married Honoria, the daughter of his vulgar, uneducated Irish landlady, Mrs. Hooley, and brings his wife and mother-in-law home to his father's house. What is to be done? The Hon. Montague Trimble, sponsor for the Bompas household in society (for introducing them to which he is well paid), sees the way out of the difficulty. Honoria and her mother must be known to the world as Mrs. and Miss Mountrafford; they must have been philanthropically busying themselves in America for years; the girl must be educated and proclaimed an heiress engaged to Howard. The scheme works. A Miss Cazalet, who runs a society paper called *The Morning Message*, has forced herself into Mrs. Bompas's good graces; but the Countess of Ripstow does not approve of the lady journalist, who has consequently to be got rid of. Miss Cazalet soon has her revenge, however, after Howard, in a drunken moment, tells Lucy Tuck (Honoria's governess) all about his marriage, and Lucy innocently reveals the secret to Miss Cazalet (who is really her mother). Next day a paragraph appears in *The Morning Message* telling all the facts. In the meantime Mrs. Hooley has become engaged to Timothy McShane, a Home Rule M.P. She has told him who she really is; and McShane, as the price of his silence, demands that Bompas shall become a Home Ruler, to which the wretched man consents. There is still another blow to fall, for whilst Mr. and Mrs. Bompas are congratulating themselves on their daughter's coming marriage with Lord Lurgashall, Beryl (who, by-the-bye, is the only really sympathetic character in the play) announces that she will be no party to the deceit, and has therefore broken off her engagement. All this is too much for Bompas: his wife reminds him of the old happy days when they were struggling; the M.P. summons up his courage; he will have no more of society and the great world; he resigns his seat in Parliament, determines to go and live abroad, where he is not known, and has but one scrap of comfort: when Lord Lurgashall asks for Beryl's hand in marriage before he goes. As to what is to become of Howard and Honoria we are left to conjecture. I cannot speak too highly of the acting of Edward

Terry and Fanny Brough, whilst equal to their impersonations was Henry V. Esmond's vivid picture of the miserable, drunken lout Howard. Mr. Elliott was excellent as the mean, sycophantic Trimble, and Annie Hill was charming. The management had enlisted two promising recruits in Laura Barradell and Hetty Dene. Alexes Leighton was clever as Mrs. Hooley, and Miss Talbot aristocratic as the Countess of Ripstow; but Helena Dacre and Fred Thorne were not all that might be desired. *The Times* pleased the public, for "House full" was announced for many nights.

26th. OPERA COMIQUE *matinée*.—A dramatic version of Rudyard Kipling and Wolcott Balatier's novel *The Naulekka* was produced by Mr. Compton's comedy company for copyright purposes.

28th. News reached London of the suicide during the previous night of A. M. Denison, a member of the Kendal company in America. He had been suffering from melancholia. Made his last appearance in London as Colonel Tavenor in *Aunt Jack* at the Court Theatre in 1889.

29th. ST. JAMES'S HALL.—Miss Arthur (Mrs. Howard Paul) made her *début* as a reciter, and was heard to great advantage in two recitations: "Solitude" and "The Faithful Lovers."

29th. PRINCE OF WALES'S.—Two hundred and fifty-first and last performance of *L'Enfant Prodigue*.

29th. ROYALTY.—On the withdrawal of *Thérèse Raquin*, *East Lynne* was revived, with Frances Ivor as Lady Isabel, Geraldine Olliffe as Joyce, Mrs. Brunton as Cornelia Carlyle, Nina Williams as Barbara Hare, and Eric Field-Fisher as Willie Carlyle. W. L. Abingdon was an appropriate Captain Levison, Fuller Mellish a firm yet sympathetic Archibald Carlyle, and H. de Lange was amusing as Lawyer Dill. Later F. H. Westerton played at different times the parts of Captain Levison and Archibald Carlyle, and made a success in both characters.

30th. The corner-stone of the new theatre in Cranbourne Street, to be built for Augustin Daly by George Edwardes, was laid by Ada Rehan, and christened "Daly's Theatre" by Mrs. S. B. Bancroft. Spencer Chadwick, in consultation with C. J. Phipps, architects. The verses delivered on the occasion by Ada Rehan were written by Clement Scott.

31st. PRINCE OF WALES'S.—*The Planter*. Maurice Ordonneau's vaudeville *La Plantation Thomassin* was produced in Paris at the Folies Dramatiques on June 1st of this year. From its success it at once attracted the attention of London managers;

and Horace Sedger becoming the possessor of the English rights, arranged with William Yardley for the present version. It was not altogether an easy task that the adaptor undertook, for there was that in the original that English audiences would not approve, and consequently Mr. Yardley had to devote much of his first act to explanation of the motives that influenced his characters; and though he did this in as brisk and amusing a way as he could, told his story on board the *Siren*—a realistic presentment of a passenger steamer—the piece hung fire. The second and third acts made amends, however. From the commencement of the former to the end there was plenty of laughter. Reginald Robinson is a susceptible individual who has been attracted by the charms of a Mrs. Theodore Thompson, and has entered into correspondence with her, assuming the name of Don Lopez, a noted hunter and a lion of London society. We are to suppose that it is not the first time that he has been ensnared; for every year he has absented himself from the domestic roof for some three months, on the plea that he must visit his plantation in the West Indies. Wishing to escape from the fascinations of his enslaver, he arranges that he will go to San Domingo; but Mrs. Robinson and his mother-in-law, Mrs. Tunnard, insist this time on accompanying him, and when he gets on board ship with them he is horrified to find there Mr. Theodore Thompson, who, having discovered the flirtation that has been carried on between his wife and the supposed Don Lopez, is going out to horsewhip that gentleman. On the same ship are Donald MacHaddock, who is taking out his daughter Maggie to be married (much against her inclination) to the real Don, and her young cousin and lover Angus. Arrived at San Domingo, Robinson steals a march on his relatives and goes to the plantation on which he expects to find his friend Platt, instead of which Don Lopez has become possessor of it. Don José mistakes Robinson for MacHaddock, whose arrival he is awaiting; and when Mrs. Robinson appears, he believes her to be Maggie. Robinson, who sticks at nothing in the way of untruths, passes off Don Lopez as his overseer; and when in due course the MacHaddocks turn up, the unblushing Robinson does not hesitate to describe them as poor relations, and they are set to work as servants. From this time a ridiculous game of cross purposes is played. Even the negroes on the plantation add to the confusion; for wishing to offer a gift to their future mistress, their spokesman, Whitewashington, presents their humble gift (a Waterbury watch) first to Maggie and then to Mrs. Robinson. It is finally bestowed on the

majestic Mrs. Tunnard, to whom Don Lopez proposes when he has discovered his mistake. He behaves generously to Maggie, giving her a good dower and bestowing her on Angus ; but poor old MacHaddock gets the credit of having been the Don Juan, and Robinson, after all his untruths, is looked upon as a model man. Of course the piece is farcical and improbable to a degree, but it was laughable from the point already mentioned. Charles Groves, the fire-eating Don Lopez, was a most amusing character, his alternations from violent rage to the utmost tenderness at the mere mention of the fair sex being the perfection of burlesque comedy. Fred Kaye's original style was refreshing, Harry Parker made the idle overseer Pheelan droll, there was a freshness in conception on Tom Edwardes's part, Natalie Brande showed the possession of humour as the *ingénue* Maggie, and Mme. Amadi was careful not to exaggerate the mother-in-law. T. G. Warren was not at his best on the first night, but improved later. The plantation scenes were very beautiful, and were enlivened by the singing of melodies by real negroes. The airs were so pretty and were so well rendered as to create a desire that they had been more liberally introduced. *The Planter* did not grow in favour, and was withdrawn after a run of three weeks.

XI.

NOVEMBER.

1st. Brother Alfred Edward Bishop installed as Master of the Lodge of Asaph No. 1319.

2nd. SURREY.—*Round the Ring*, four-act drama by Paul Merritt. First time in London.

2nd. AVENUE.—*The Crusaders*. The very names of the characters in Henry Arthur Jones's new play led one to expect something quite unconventional, and his work proved to be such. He gave us types of character to illustrate the pseudo-philanthropy, the shams, the mean subterfuges, the aggressive self-assertiveness, the mean love of scandal, the envy and malice and hatred, that are to be found in every walk of life. As types they were excellent, lifelike. We have all of us, unfortunately, met with a Mr. Palsam, the Vice-President of the Reformation League, sniffing out unpleasant scandals which he longs to make public, and conceited enough to believe that unless everything is left

under his control everything will go wrong. Have we not met with Burge Jawle too, the pessimist philosopher, who batters in sloth and gluttony on the offerings of those who give credence to his utterances; who proclaims that everything is at its worst, and that nothing can be done to ameliorate matters; and who has a herald of his greatness in obsequious Mr. Figg, who collects subscriptions for the prophet in whom he has led himself to believe? Then do we not know of many a nobleman like Lord Burnham, at heart honourable, but easy-going and too ready to adopt any expedient to rid himself and his colleagues in office of a present trouble? There are too many Hon. Dick Ruspers, men who, separated from their wives through their own misconduct, look upon women as their lawful prey, and will sacrifice a fellow-creature's good name on the shrine of their own lust. And then is there not to be found many a Cynthia Greenslade, lovable, sweet, coquettish, whose very faults arise from her ivy-like nature, that must have some strong support to cling to, and that not unfrequently, as in this case, almost destroys the support that it has encircled? Every grade of society has its Mrs. Campion-Blake, a busy, pushing woman, whose aim is notoriety, who joins herself to philanthropic or other enterprises that her name may be connected with those of superior standing to her own, and that she may have some reflection of their garish light; who considers a sacrifice of truth as immaterial so that she wards off the revelation of a scandal by which her position may be jeopardised. Now and then, by mere chance, the existence of a Una Dell is revealed to us, one of those humble workers among the poor, the lowly, the very Lazars of our social existence; brave in their defence; unwearying in her efforts for their amelioration; working hopefully and without reward; who gives the great love of her life to a man who casts it from him for the meretricious charm of beauty alone. A Philos Ingarfield is more rare, the visionary enthusiast whose very enthusiasm leads him into error, who has dreams of Utopia that he makes realities to himself, but that will not stand the test of practical everyday life,—the very outcasts to whom he opens up a new life return at once to their evil doings; his earnest belief in the possibility of regeneration has closed his eyes to the fact that reformation is a work of years, and not instantaneous, and that the result of generations of crime and misery cannot be amended save by time and the most careful and continued watch over the sufferers. Mr. Jones has brought up before us all these characters as associated in a scheme for the reformation of London, which they are to make in its poorest

and most squalid districts beautiful and sweet. Into his work he has infused much tenderness, the keenest satire, some of the most brilliant dialogue that he has ever penned ; but his play is in advance of his time. In order that it may please he must have an educated *thinking* audience ; and the author has weakened his play, as a play, by omitting to follow the commonest rules of dramatic production. Mr. Jones has just cause to have faith in himself, but no man is infallible, and in *The Crusaders* he has partially failed, principally through not associating with himself a capable stage-manager. Such a one would have pointed out at once a weakness in stopping the interest of the play by irrelevant entrances, and would have so arranged the close of the second act as to have avoided the ridicule which the present arrangement entailed. A stage-manager would also most probably have advised the elimination of the wordy war between the Queen of the Marshal Niels and the Lady Gloire de Dijon, names of honour bestowed upon two of the supposed most promising pupils at Rose Farm, two of five hundred East End girls who are being converted from their vulgarity and unwomanly ways, but whose practices offend the good people of Wimbledon, whose grievances are represented by their curate the Rev. Algernon Portal. The almost "Billingsgate" wordy encounter between the two girls, though perhaps true to nature, was not pleasant or necessary. In the foregoing I have almost sketched out what plot there is, but I had better perhaps, to make it clearer, say that Mrs. Campion-Bake, the honorary secretary of the London Reformation League, induces Cynthia Greenslade to support the scheme of that association with a considerable portion of the large fortune bequeathed to her, for philanthropic purposes, by her late husband. Philos Ingarfield's earnestness and nobility of nature have touched Cynthia's heart, and before he goes off to South America with a band of the dregs of the people whom he is going to establish there, he gains her promise that she will be his wife on his return. Cynthia's weak nature cannot stand the test of his long absence ; she listens to the insidious pleadings of the *roué* Dick Rusper, who succeeds in inducing her to make an appointment with him at midnight ; but fortunately before the hour strikes Ingarfield has returned and had an interview with Cynthia, which recalls her to her better self. He is watching in the garden, when Rusper comes to his appointment. Palsam is crossing the garden, and in the semi-darkness sees only Ingarfield, who takes upon himself the shame just as Cynthia rushes across to take refuge with Mrs. Campion-Blake. Palsam is determined

that the scandal shall be made known, and so Mrs. Campion-Blake, to clear Cynthia's name, suborns the French maid, Victorine, to admit that Ingarfield has been intriguing with her; he also consents to this to save the woman he loves; but when Cynthia reads the document in which this is set forth, and which is to exculpate her, she indignantly tears it up, and throws herself at the feet of Ingarfield, acknowledging her baseness, which we are to suppose he forgives; and poor Una Dell, who has silently loved him and sustained him in his project, sees him raise to his heart the woman who but for chance would have become actually vile, and must go unrewarded to the end, and uncomforted, except by the gratitude of those few who acknowledge how much they owe to her. There is no occasion for me to speak of the acting; it was universally admitted to be of the very best on the part of all those who appeared. Mr. Jones certainly showed the nicest discrimination in engaging every member of his company for his or her peculiar fitness, and they fully justified his selection; and the mounting of the play was beyond all praise for taste and elegance. *The Crusaders* was not favourably received on the first night; on the second representation it appeared to please the audience present. Mr. Jones came forward in response to a call, and (it may have been in the excitement of the situation) said that on the previous night "not one single word of the last act and a half was listened to." Here he must have been in error, and it was scarcely necessary for him to ask for "a fair hearing and fair play"—he had both. The expression of disapproval from certain parts of the house was an honest one of "*The Crusaders*" as a play. Time will prove whether it is to be a pecuniary success; as a literary work it is already recognised as of the highest merit. Mr. Jones should develop it into a novel; he would then have full scope for the illustration of his cleverly drawn characters. Winifred Emery having been ordered by her medical advisers to winter in a warmer climate, was reluctantly compelled to relinquish the part of Cynthia Greenslade in *The Crusaders*. The character was assumed by Maude Millett on Monday evening, Nov. 16th, and her reading certainly did not make it more lovable. Instead of Cynthia's appearing only a weak woman, Miss Millett made of her a heartless coquette, and conveyed the impression that what she did was not only from mere thoughtlessness, but from selfish gratification of her love of admiration and of having her own way. The reading weakened the play. It was found on this evening that the author had made some improvements in his work by shortening

the quarrel between the rose queens, by altering the finale to the second act, and by curtailing that portion of the third act which relates to Burge Jawle's supposed suicide. The house was a full one, and received *The Crusaders* with every demonstration of approval. Mrs. E. S. Willard's one-act comedy *Tommy* preceded. Lillie Belmore was again clever as Tommy; Philip Cuninghame did well as Peter; handsome Terese Mayer did even better as Sister Rachel; Charles Dodsworth set his audience on the broad grin as Mr. Simpkins; G. L. Leith was the farm labourer Solomon; Mary Callon played Martha; Lily Twyman was the Sarah. On Nov. 27th Cyril Maude assumed the part of Mr. Palsam in succession to Weedon Grossmith, and playing it on different lines, was equally successful.

2nd. ST. JAMES'S HALL.—George Grossmith gave his new sketch *Play-acting*.

2nd. NEW OLYMPIC.—Hermann Vezin assumed the rôle of Napoleon in *A Royal Divorce*. Mr. Vezin's reading was more that of a man of destiny, not passionate in love or in any way romantic, but it was powerful, and was not aided by an attempt to resemble the portrait of the Bonaparte, nor indeed by adopting the peculiarity of manner and carriage which are attributed to him. Bassett Roe was the new Talleyrand, and represented him as a wily and time-serving courtier. A bright, fascinating Stephanie de Beauharnais was seen in Henrietta Watson.

3rd. ENGLISH OPERA HOUSE.—*The Basoche*, music by André Messager, the English version of Albert Carre's work by Sir Augustus Harris, lyrics by Eugène Oudiz, produced under the direction of F. Cellier. This proved to be one of the most amusing stories for comic opera possible. Without going into the ancient records of "La Basoche," it will be sufficient to say that it was established as a powerful guild some five centuries ago, and was granted the privilege of electing its own monarch to rule over the guild. For the purposes of the opera, Marot, the Basoche king, is mistaken by Princess Mary of England (who has come to France to be wedded to Louis XII.) for that monarch, and Colette, whom he has secretly wedded in the country, coming to Paris in search of him, is also led to believe that he is the real sovereign, who has been masquerading in order to win her. The music was charming, and D'Oyly Carte mounted the opera sumptuously. The performance throughout was excellent.

3rd. LYCEUM.—*As You Like It* was revived by the Daly company, with some slight changes from the cast which appeared

on July 15th of last year. Ada Rehan was of course again the Rosalind, John Drew the Orlando, and George Clarke the Jacques; of the excellence of these there is no occasion to speak. Adam had a new and very clever representative in Tyrone Power (a descendant of the favourite actor of the same name who went down in the *President*); Duke Frederick was played by John Craig, Amiens by Laporte, "a Lord" by Bosworth, Oliver by Sidney Bowkett (whose delivery was fine), Jacques (son of Sir Roland) by Ralph Nisbet, Silvius by Frederick Bond, William by William Sampson, and Phœbe by Florence Conron. The revival was again a distinct success, and was played until Nov. 12th. On the 13th there were afternoon and evening performances of *The Last Word*, and these brought the Daly season to a close. The company carried back with them the pleasantest of memories to New York, for the leave taking was quite affectionate, so thoroughly had they ingratiated themselves with London audiences. Miss Rehan received quite an ovation, and the flowers that were presented to her filled the stage; she evidently deeply felt the kindly wishes of her audience, and returned her thanks in a voice broken by emotion. The entire company travelled at midnight by special train, to sail from Liverpool on the morning of Saturday, the 14th. It had been generally understood that we were not to see Augustin Daly's company again in this country till 1893, when they were to appear at the new theatre being built for him, but from a few words let drop by James Lewis in returning thanks for Mr. Daly (in his absence) it is quite possible that the American manager may make arrangements to afford us the pleasure of seeing his clever company during 1892.

4th. ST. JAMES'S.—Last performance of *The Idler*.

4th. ROYALTY.—*The Can'tsing Girl* was not a very great literary effort on the part of Arthur Garland, but it raised many hearty laughs, thanks to the admirable travesties and situations of H. Beerbohm Tree by Algernon Newark, who had thoroughly caught the voice and gestures of the Haymarket manager. Lily Linfield very slightly burlesqued Julia Neilson, and Fuller Mellish took off James Fernandez. The music, by Arthur E. Godfrey, was bright and attractive.

5th. GAIETY *matinée*.—Robert Soutar took his first and only benefit during a thirty years' connection with the stage. The programme was a good one, made up of acts of *Godpapa* and of *The Times*, with *The Ballad-monger* and *A Pair of Them*, and various songs, etc. It was principally to be recorded for the cast

of Act IV. of *The Ticket-of-leave Man*, in which R. Soutar resumed his original character of Green Jones, Henry Neville that of Bob Brierley, and Harwood Cooper that of Maltby. A. B. Tapping was the Melter Moss; J. D. Beveridge, Hawkshaw; Clara Jecks, Sam Willoughby; Muriel Wylford, May Edwards; Mrs. H. Leigh, Mrs. Willoughby; and Alma Stanley, Miss St. Evremond. Twelve of our best-known actors appeared as the "navvies."

5th. COURT (revival).—*Aunt Jack*. Ralph R. Lumley's three-act farce was originally produced at this theatre July 13th, 1889, and a full description of the plot was given in *Dramatic Notes*, 1890. There is consequently no occasion to recapitulate it; but as the cast is almost altogether a fresh one I have thought it better to give it in full. The revival was a complete success, notwithstanding the recollection of such competent exponents of the different characters in the past, comparison being in a great measure avoided in consequence of the play being taken on broader and even more farcical lines, whereas it will be remembered that some of the former company gave it an air almost of old comedy. The new departure seemed to please. Mrs. John Wood did not alter her reading, upon which she could not have improved, and was the same ludicrously self-assertive, domineering, handsome spinster, and sang with the same gusto her song, "Ask a Policeman," before Mr. Justice Mundle, cleverly played by C. Rock. George Giddens made of Brue a more self-satisfied gentleman, and was only bashful and nervous when he had to cross-examine the lady he was engaged to. Reeves-Smith showed naturally and in a gentlemanly way the dread that he had of his Aunt Jack, Seymour Hicks was a hectoring supposed man of war, Edward Righton somnolent and submissive when not a meddling man of law, and Gerald Maxwell a rather haughty man about town. The ladies were not quite so happily suited. Susie Vaughan appeared a little out of her element, and Ethel Matthews should have been a little more retiring for a newly married and very young wife. *A Mutual Mistake*, with the original cast, was played as the first piece.

7th. SAVOY.—*The Nautch Girl*. Jessie Bond and Rutland Barrington reappeared in their respective characters.

7th. ST. JAMES'S.—*Lord Anerley*. This on the first night was a pronounced success. Mark Quinton and Henry Hamilton gave us a drawing-room melodrama, without too much bloodshed or repulsive villainy, and acknowledged their indebtedness for the leading idea of their play to A. Matthey's novel "*Le Duc de Kandos*."

Did they ever hear of a play of that name produced at the Théâtre des Nations?—I think it was Sept. 17th, 1881—for, save that a sub-plot, in which the French villain figures conspicuously, is omitted in *Lord Anerley*, the development of the story is much the same, only that the hero is made an innocent, sympathetic character, and not a murderer, as in the French. We have Rupert Lee, who has escaped from a New York prison, where he has been in durance vile for some years on an unfounded charge of murder under the name of José. He has settled down as a gaucho near Buenos Ayres, and has as a companion another convict, Harvey Lester, known as Miguel. To their corral comes Norman, Lord Anerley, who at once may be described as a "thorough bad lot." Lester elicits that he has murdered his wife Teresita, a dancer, who was no better than she should be, her most favoured lover being José. When Lord Anerley, who had deserted her, saw her again, his passion for her revived, and because she repulsed him he stabbed her and then set fire to the house. By a scar on his arm José discovers him to be the man who committed the murder for which he (José) suffered. An accusation leads to a fight with knives, in which José obtains the mastery and spares Norman's life; but Harvey Lester kills him by a stab in the back, and then, pointing out the great likeness there is between the dead man and José, persuades the latter to assume Lord Anerley's position. The other three acts take place at Anerley Chase, in England. The blind Earl of Edgehill has discarded Norman for his excesses, but more especially for his marriage with Teresita. Evelyn Crew, companion to Esmé de Burgh, the Earl's granddaughter, has always pleaded Norman's cause, so that when Rupert Lee makes a contrite appearance in that character the Earl forgives him. Rupert then marries Evelyn and feels the burden of his deceit heavy upon him, more especially as Lester is always worrying him for money. He would confess all but for the love he bears Evelyn. When Teresita (who was not, after all, mortally wounded) appears on the scene under the name of Madame de Sivori, she imagines it is her husband whom she will find, but on discovering that it is José himself, and that he is married and will not renew his *liaison* with her, out of pique and self-interest she tells the old Earl, who is delighted at what he hears, for Rupert Lee turns out to be no other than his eldest son by a former rather low marriage, which he had kept concealed. George Alexander as Rupert Lee had a sympathetic character to which he did full justice; and Arthur Bouchier was a satisfactory Norman in the only act (the first) in which he appeared. Herbert

Waring was a good specious villain as Harvey Lester. Nutcombe Gould showed much feeling as the blind, aristocratic old Earl, and Ben Webster played George Beaufort, a callow lover, well, and was much assisted by Laura Graves as Esmé. E. W. Gardiner was a model to detectives as Travers. Marion Terry had no great opportunities, but was sweet and womanly as Evelyn Carew; and Gertrude Kingston pleased much as the adventuress Teresita, otherwise Madame de Sivioli. The scenery was beautiful, the interiors of the most perfect taste; the sky changes in the "Corral on the Plains" were wonderfully well managed, and were alone worth seeing. I must call attention to the excellence of the music which the orchestra performed, under the direction of Walter Slaughter, and to the admirable stage management of Robert V. Shone. During the run, owing to an accident which Mr. Bouchier met with, his part was for a time satisfactorily filled by Vernon Sansbury. Lily Hanbury also played Marion Terry's part occasionally.

9th. PRINCESS'S (revival).—*After Dark*. This play has always been a favourite drama at the suburban theatres and in the provinces. One notable revival of it was at the Princess's on June 16th, 1877, under F. B. Chatterton's management, when Herbert James played Gordon Chumley; William Terriss, Sir George Medhurst; James Fernandez, Old Tom; Harry Jackson, Dicey Morris; Rose Coghlan, Eliza; Kate Pattison, Rose; and Fanny Leslie, Area Jack, and when Katie Seymour and "the great Mackney," etc., appeared in the music-hall scene. The play was transferred to the Adelphi on Aug. 25th of the same year, and there were several changes in the cast. J. G. Shore resumed his original character; Sam Emery was the old Tom; Howard Russell, Chandos Bellingham; Edith Stuart, Eliza; and Miss Hudspeth, Rose. There is no occasion to go into the plot, which is probably well known to most playgoers, but I may call attention to the two sensation scenes—the first where Eliza throws herself from Blackfriars Bridge and is rescued by Old Tom, and the second where Gordon Chumley, drugged, is laid across the rails of the Metropolitan Railway to be run over by a train, and is snatched from the very jaws of death, again by Old Tom, who is the good angel of the play. These situations were reproduced with a *vraisemblance* that called forth the loudest applause, and indeed the whole of the scenery was excellent. The Elysium Music Hall scene was unduly prolonged, and became tiresome, although the management had secured the aid of Harriet Vernon, who appeared as Cleopatra, of Bessie Bonehill, who sang one of her

favourite ditties, and of George Robey, Alec Hurley, McOlive and McKane, the latter two clever knockabouts, and of Susie Harvey, who sang and danced gracefully. The making of this scene such a feature stopped the action of the play, and greatly destroyed the interest. The acting was generally good. Herbert-Basing was quietly effective, and Fuller Mellish showed considerable power and looked well. W. L. Abingdon brought out all the villainy of Chandos Bellingham, and Henry Neville the pathos of Old Tom. Wilfred Shine was only the conventional stage Jew, but was amusing. Henry Bedford made a good character sketch of Area Jack. Beatrice Selwyn quite won the hearts of her audience as Eliza, and should make her mark. Ella Terriss just a little forced her acting as Rose Egerton, perhaps owing to nervousness. Isaac Cohen produced the play, which was well received; and Morris Angel contrived to show a great variety of dress in the *habitués* of the music-hall, loafers, etc.

9th. Marriage of Marion Lea to L. E. Mitchell, son of Dr. S. Weir Mitchell, author of *The Miser*, which was played in America and London by Wilson Barrett.

9th. SADLER'S WELLS.—*Bells of Fate*, five-act drama by Edward Darbey. First time in London.

9th. Henry Irving delivered the opening address of the session of the Edinburgh Philosophical Institution, his theme being "The Art of Acting."

9th. PARKHURST.—*She Stoops to Conquer*. H. A. Saintsbury, Young Marlowe; Harry Ashford, Tony Lumpkin; Muriel Wylford, Miss Hardcastle. G. B. Philips, as the manager, produced the play.

9th. Presentation at Sandringham by a deputation of the London managers and the dramatic profession of a gold cigar box, ornamented with blue enamel and diamonds, weighing about a hundred ounces, to H.R.H. the Prince of Wales, on the occasion of his fiftieth birthday.

10th. PAVILION.—Maud Elmore appeared as Parthenia in a revival of *Ingomar*.

10th. GLOBE.—*Gloriana*. James Mortimer was to be congratulated on his new comedy, for though he said that he had adapted his work from the French, in doing so he had so thoroughly anglicised the original as to make it an English play. Mr. Mortimer had also retained the pure vein of comedy in the original play, *Le Jeu de l'Amour et du Hasard*, by Marivaux, from which Chivot and Duru derived their farce *Le Truc d'Arthur*, produced with great success at the Palais Royal Oct. 14th,

1882. The dialogue is witty and polished ; and though the situations are improbable, the characters in themselves are not, and the ludicrous incidents are so happily brought about as to deprive them of the appearance of being forced. It is almost impossible to describe the funny complications that arise from the fact that Leopold FitzJocelyn, of the Foreign Office, has forgotten the old adage that it's well to be off with the old love before you are on with the new. He has flirted with Mrs. Gloriana Lovering, and she does not seem inclined to release him from his bondage ; and yet he is engaged to Jessie Chadwick, the daughter of Timothy an opulent tanner. He hopes to disenchant Gloriana by appearing before her in his valet Spinks's livery and taking away his own character by pretending that he is only a flunkey. But Gloriana is romantic, she thinks of the lackey Ruy Blas and his devotion to his queen, and she admires Leopold so much that she induces Spinks, now masquerading in Jocelyn's character, to transfer Leopold to her service. Here he has to assume the livery of a Chasseur, which he assures his future father-in-law and bride is the uniform of the Foreign Office. In the meantime Spinks, still representing Jocelyn, is mistaken by Count Vladimir Evitoff for the real diplomat, and received with effusion. He meets with a *contretemps*, however, for Kitty, Gloriana's maid, recognises him as an old sweetheart who has played her false ; and he has to pretend that he is really a gentleman whose family have forced him from her, and to renew his courtship. Then Count Evitoff, informed by an anonymous letter that Gloriana, to whom he is engaged, had been flirting with Jocelyn, vows vengeance on that individual's head ; and so follows up Spinks, whom he knows in that character, to Birmingham, to force on him a duel to the death. The real Jocelyn has gone there to be married to Jessie, but is encountered by Gloriana, who, believing that he has taken service with old Chadwick, has obtained a situation in the same household as parlourmaid. I need hardly say that everything is cleared up at last. Evitoff forgives Gloriana, laying all the blame on Spinks, whom Kitty holds to his bargain, and Jocelyn gets his Jessie after all. Perhaps some of the players took their parts a little too slowly on the first night, but still the laughter was continuous, and was raised by honest means, and not by resorting to a farcical method. W. H. Vernon was a perfect study as the absurdly jealous Russian, with the most severe respect for his august master the Tsar, outwardly always "calm and correct," and yet in his "calm" moments throwing a man out of the window. Florence West was the personification of charming and daring coquetry,

and Forbes Dawson carried out Leopold's dodge (*le truc*) in an easy and volatile manner. W. Lestocq's assumption of the diplomat was irresistibly funny and thoroughly artistic, and his performance was quite equalled by that of Lydia Cowell. Harry Paulton's dry and humorous style fitted well to the character he undertook; and Georgie Esmond was graceful and unaffected. Mr. Vernon again showed how well he can produce a play. The new manager and lessee, Murray Carson, the author, and the company were enthusiastically called for, and deservedly so, for *Gloriana* is a most amusing play, well written, well acted, and worthy of a long and prosperous run.

12th. OPERA COMIQUE *matinée*.—*Cousin Jack*, adapted from the German by Hermann Vezin, did not prove too exhilarating a play. The adaptor assumed the title rôle, and had very considerable aid from Beatrice Lamb as May Scott, from Elsie Chester as Daisy Dunn, and from Charlotte Lucie, who played a boy's part (Bob Dunn) rather cleverly. These two last-named ladies organised the *matinée* in aid of the Women's International Library. On the same afternoon was played an "adaptation" by Mme. de Naucaze, entitled *Peruvian*, in which this lady and Mrs. Kemmis appeared as two friends who quarrel over the possession of a gallant who has paid attentions to both of them, but who eventually transfers his affections to another quarter.

12th. Death of the Hon. Lewis Strange Wingfield, aged 49. Though comparatively so young, Mr. Wingfield had led an eventful life. Originally intended for the medical profession, he studied for a time, but is not generally supposed to have practised. His medical knowledge, however, stood him in good stead during the Commune in Paris, and his letters relating to the events that then happened were most interesting. He had been an actor, dramatic critic, playwright, artist, and war correspondent, but will be principally remembered by the theatrical community for the archæological knowledge and taste he displayed in designing scenery and dresses. He was buried in Kensal Green cemetery.

14th. OPERA COMIQUE.—*The American* was performed for the fiftieth time. The play had been considerably improved since its original production by some judicious alterations. On the same evening was produced here *Hook and Eye*, a very punning comedietta by Eille Norwood, which had already been played by Mr. Compton's comedy company in the provinces. It is a game of misunderstandings that amused the pit and gallery very much. In it Young Stewart as the old soldier Joshua Gedling and Evelyn McNay as Sylvia, his supposed daughter, were good.

14th. ALHAMBRA.—Annie Abbott, "The Little Georgia Magnet," made her first appearance, and created considerable excitement and controversy by her extraordinary powers, which the exhibitors assert resulted from her "electric" organisation. The splendid ballets continue to attract large audiences.

16th. ROYALTY.—*Fauvette*, André Messager's *opéra comique* in three acts, which was produced with such success in Paris at the Folies Dramatiques Nov. 17th, 1885, and ran for nearly a year at that theatre, was given to us in London by the Horace Lingard Opera Company on this date. The English version is by Alfred Ray, the lyrics written by L. Fontaine. The music is worthy of the composer of *La Basoche*; it is musically, yet always bright and tuneful. The scene is laid partly in Paris and partly in Algeria; and the play turns on the adventures of a couple of conscripts, Pierre and Joseph, who, drafted to the French colony, perform there prodigies of valour, and rescue, from the clutches of Ahmed, Fauvette and her friend Zélie, who have been captured by the Arab chief. The story is amusing. Lingard, who played Joseph with much humour, was well supported by W. Rawlins as St. Augenor, supposed to be a tenor of the past, and who had much fun in him. Harry Child (Pierre) has a sweet voice, and Westlake Perry (Ahmed) a deep baritone; both were used to advantage, but the gentlemen did not act so well as they sang. Florence Burns showed the greatest promise as Fauvette, and gained several encores; Belle Harcourt was also very pleasing as Zélie. The opera was handsomely put upon the stage, and as favourably received in London as it had previously been in the provinces.

16th. PARKHURST.—*Love at Home*, one-act comedy by Sylvanus Dauncey, adapted from the French *T.K. et P.K.* of Auguste Hendriks. First time in London.

16th. GRAND.—*Antony and Cleopatra*. Mrs. Langtry during the week commencing on this date appeared as Cleopatra, and though I think she herself had improved her reading, playing with greater nervous force and suaveness, the company with which she has surrounded herself was not so good as that which appeared in *Antony and Cleopatra* at the Princess's. Some among the audience no doubt remembered the triumphs of Phelps and Miss Glyn at the neighbouring theatre, and must have formed but a poor opinion of the modern production. Mark Antony, Frank Worthing; Octavius Cæsar, Walter Gay; Lepidus, Arthur Coe; Eros, Roland Atwood; Sextus Pompeius, Kenneth Black, etc. From my strictures I exclude Oscar Adye, the

messenger, and Amy McNeill's Charmian—both excellent—and to an extent the Enobarbus of Fred Everill and the Octavia of Ethel Hope; but the remainder of the cast was not distinguished.

17th. NOVELTY.—*Bess*, an original play by Mrs. Oscar Beringer, was produced on this afternoon for copyright purposes. It had already been secured by Genevieve Ward and W. H. Vernon for their South African tour.

18th. ST. GEORGE'S HALL.—*The Old Bureau*, written by H. M. Paull to music composed by A. J. Caldicott, Mus. Bac., was the new entertainment at the St. George's Hall. It is scarcely as bright as we might have expected from the author of *The Great Felicidad*, nor did it, except for Alfred German Reed, afford the scope it should to his clever little band of performers. The story is an oft-told one, that of a treasure discovered in an old piece of furniture, which enables a penniless young fellow of an old family to marry the girl he loves. Alfred Reed as a factotum, with a fancied but mistaken genius for cooking, and Fanny Holland as a *parvenue* American widow, made the most of their opportunities. Nora Maguire sang a very pretty number, "Far, far away across the foam," very charmingly, and there were some bright trios and quartetts, in which Avalon Collard and those already named took part. Indeed, the whole of the music was decidedly pleasing.

18th. LADBROKE HALL.—A "costume recital" of *Measure for Measure* was given by amateurs.

18th. PAVILION.—A new version of *Monte Cristo*, by J. H. Clyndes, was produced for his benefit.

18th. Return to England of Charles Cartwright and Olga Nethersole from their Australian tour.

19th. Marriage of Henry V. Esmond to Eva Moore at the Savoy Chapel.

19th. Death of William Jermyn Florence in Philadelphia, of pneumonia. Born at Albany, in New York, July 26th, 1831. Made his first appearance in England at Drury Lane in 1856, and is best remembered for his performance, with that of his wife, in *The Mighty Dollar* at the Gaiety in 1880. He was a most genial companion, and was a great favourite.

19th. PRINCESS'S *matinée*.—*Leah*. In aid of the Italian Hospital and Beneficenza Society, a good performance was given. Mme. du Barry, who appeared in the title rôle, showed not only histrionic power, but a mastery over the English language that surprised many, but was not physically suited for the character. Mme. du Barry was well supported by Acton Bond as Rudolf.

Bassett Roe has already been seen as Nathan, and is one of the best exponents of the character. John Beauchamp as Lorenz, H. de Solla as Abraham, and specially Henry Bedford as Ludwig, deserved favourable mention. Annie Rose was womanly and tender as Madalena; and Marjorie Field-Fisher not only acted well as Rosel, but sang very sweetly in the last act.

21st. W. H. Vernon, Genevieve Ward, and her company sailed for the Cape of Good Hope.

21st. E. J. Lonnen appeared as Charles VII. at the Gaiety in *Joan of Arc*.

21st. MARYLEBONE.—'Twas in Trafalgar's Bay, by John Henderson, was not quite what one would expect from its name, though there are jack-tars with pigtailed (and some without, by the way) and lasses who love a sailor, besides other nautical elements. But there were cotton riots, a murder, and a trial, none of which had to do with the salt water, or Father Neptune, or Nelson's victory, though the *Victory* was supposed to be in evidence. However, it had excitement enough in it to please an audience that loves excitement, and Mrs. Gascoigne, E. S. Earle, and F. J. Powell made the piece go, though it was not one of the best possible.

21st. LYRIC, Hammersmith.—*Suggestion; or, The Hypnotist*, by Mabel Collins and Heron Brown (produced for copyright purposes).

22nd. Mrs. Mary Anne Keeley, widow of Mr. Robert Keeley, attained her eighty-sixth birthday.

22nd. Death of Frederick Stanislaus from inflammation of the lungs. Born at Kidderminster December, 1844. He was well known as a composer (specially of the music of *The Lancashire Witches*), and as an able director at most of the London theatres. Was buried in Brompton cemetery.

23rd. GRAND.—*As You Like It*. Mrs. Langtry resumed the rôle of Rosalind, and was supported by Harry Fenwick as the Duke; W. Lockhart as Duke Frederick; E. B. Norman, Jaques; Walter Gay, Oliver; Frank Worthing, Orlando; Kenneth Black, Adam; Fred Everill, Touchstone; Amy McNeill, Celia; Adah Barton, Phoebe; and Ethel Hope, Audrey. The performance, with one or two exceptions, was not above mediocrity.

23rd. LYRIC.—From this date John Peachey played the part of Franz de Bernheim in *La Cigale*.

23rd. SURREY.—*Light Ahead*, nautical drama in five acts by Herbert Leonard. The story of this runs as follows: Charles Titherage, a worthy young shipbuilding engineer, is married to

Mabel, but shortly after their honeymoon trip his first wife, Lucy, whom he supposed to be dead, turns up again. But she isn't his wife, for she was married previously to Arthur Druce, the villain of the play, who has deserted her, and whom she is hunting down. This Arthur Druce murders Mabel's father, and Titherage is accused of the crime. He will not wait and stand the trial, but goes on board ship and then throws himself off and is rescued by Dan Durlaw, a fisherman, and from that date takes up a fisherman's life, and is known as Charles Durlaw. He builds a lifeboat, which saves his real wife, Mabel, she being then brought to the Durlaws' cottage. Then Druce turns up again, but he is now Sir Walter Garston's nephew, for he has purloined papers which enable him to represent himself as that individual. Druce's next victim is his groom-valet, Dick Pargles, who knows too much of his master's secrets; so he is knocked on the head, thrown into the water, and replaced by Fritz Sefton, who turns out to be an artful detective who has been tracking the villain for years. To make matters more complicated, Titherage, being mistaken by Dan for the man who has behaved so badly to his sister Lucy, is given up to justice. But, the mistake being discovered in time, he is rescued by the fishermen from the blue-coated myrmidons of the law. Of course Pargles turns up again to accuse Druce of the murder, and the curtain falls on the reunion of Titherage and Mabel and the arrest of the assassin. In all this mystification Herbert Leonard managed to make his play comprehensible and interesting, though long-winded. This was his first attempt; and not only the pruning-knife, but even the saw, ought to have been used to thin his dramatic tree. With one complete murder and one attempted, two rescues (one with the aid of a real lifeboat), two sharp scrimmages with the police, handcuffs and pistols, etc., he produced a play much to the taste of a Surrey audience, and may go on and become in time a Sims or a Pettitt. Clarence J. Hague as the virtuous Titherage was strong, but developed a bad habit of "pumping up" his words to emphasise his emotion. Graham Wentworth was a very commonplace villain as Arthur Druce. Ernest Leicester was excellent as Dan Durlaw; George Conquest, jun., comic as Pargles; and E. Lennox the most Byronic of detectives as Sefton. C. Cruikshanks and H. Belding are always good. Annie Conway was firm and impressive as the vindictive Lucy, with some good womanly touches, and Cissy Farrell a tender-hearted yet brave Mabel Titherage. Laura Dyson made a bright merry little sweetheart for Pargles.

23rd. NEW OLYMPIC.—*A Royal Divorce* had a new fifth act

written to it by Grace Hawthorne, which is laid at Plymouth. From the *Bellerophon* comes Napoleon, who has an affecting interview with Josephine, she praying on her knees that her husband may be sent to America. Admiral Lord Keith is, however, obliged to be deaf to her entreaties, as the allied Powers have determined that the firebrand of Europe shall be exiled to the lonely rock of St. Helena. This ending to the play was certainly more effective, and made a good stage picture. J. T. Barker was dignified as Lord Keith. Murray Carson resumed the rôle of Napoleon.

24th. The Grand Ducal Theatre at Oldenburg totally destroyed by fire. No loss of life.

24th. R. Jope Slade, art and dramatic critic, read a paper entitled "A Plea for Conventionality" at the Playgoers' Club. It was thoroughly artistic, scholarly, and well considered. Mr. Slade's forte lies in the criticism of pictures, but he showed how the laws of the sister art can and should also govern dramatic method. The discussion which followed was started by J. T. Grein; J. P. Hurst followed, and pertinently asked what was really understood by conventionality and realism. Henry Murray defended absolute freedom for and in art of every kind; and David Christie Murray, from the chair, promulgated the healthy doctrine that art, with a big A, should not be the "be all and end all," but an adjunct to our daily lives.

26th. PRINCESS'S *matinée*.—*Her Oath*, Mrs. Henry Wylde's play, carried us back to the days of the Indian Mutiny, but at a dreadfully slow and melancholy pace. We had an exquisitely beautiful white woman called Renée, who through some incomprehensible "oath" was bound to live with her supposed father, a half-caste brigand, and yet was enormously wealthy and believed in freeing the natives from European rule. Handsome Captain Frank Danvers is sent with despatches which the wicked Rajah of Dustnugger wants to get hold of. Danvers is therefore shot down, but is rescued by Renée and her big dog and nursed by a sibyl of an ayah and by Renée's comic manservant and maid. Of course Renée and Danvers fall in love with each other, and he it is who rescues her from the clutches of the Rajah, who has captured her during a Sepoy revolt which takes place. Danvers, however, is subsequently captured, and is about to be flogged, when Renée intercedes, her supposed father disposes of himself by stabbing, the sibyllic ayah confesses that Renée was stolen as a baby from Colonel Westeridge, and the English troops rush in and conquer the Sepoys. The inference is that Renée and

Danvers marry, but as to what the "oath" was I, for one, could not discover. Mrs. Wylde's play might have been made big in a spectacular sense. Henry Neville as the gallant Danvers and Beatrice Lamb as Renée, did all that was possible with their parts; W. L. Abingdon "villainised" as the Rajah with his usual force; Austin Melford was the truculent brigand and supposed father; Frances Ivor smutted her handsome face and became the ayah; and Ivan Watson did the like with his comely countenance as Ali Jan, in love with Josephine, the comic maid, neatly played by Clara Jecks, who had a European lover in H. de Lange as Max. Mme. Sinico, Henry Bedford, Charles Steuart, J. Gibson, Kingston, P. Ames, and Miss Royda were also included in the cast, but had little to do.

26th. PRINCE OF WALES'S.—*The Prancing Girl*, a "travesty of the modern drama up to date," by Campbell Rae Brown, music by B. Brigata. It was scarcely fair to call this a travesty, as it bore so little actual reference to the events of H. A. Jones's *Dancing Girl*. It was certainly not brightly written, and descended at many points to what was little better than "pantomime rally"; the smash of crockery, a mechanical sliding staircase, a toy dog, and a toy yacht produced more laughs than the author's writing. The skit was altogether too long, and should certainly not have played more than twenty-five minutes. Arthur Playfair did not quite understand the difference between caricature and travesty in his imitation of H. B. Tree as the Duke of Goosebury. Harry Parker did not attempt a likeness to Fred Terry, but simply transformed the character into a "coster." T. A. Shale made up well to resemble F. Kerr. Adelaide Newton gracefully burlesqued Rose Leclercq, and showed a considerable power of imitation. Natalie Brande was, I think, the cleverest of all in reproducing both appearance and method of Rose Norreys. Miss Ellis Jeffries at times caught the trick of voice and manner of Julia Neilson, but could not maintain it throughout. She, however, both sang and danced very pleasantly. B. Brigata's music was all that could be desired; he introduced a very pretty number for Miss Jeffries, and some catchy choruses for a number of pretty Quakeresses who enlivened the scene. On the same evening

Miss Decima was transferred to this theatre. There were some changes in the original cast. Decima Moore assumed the title rôle; she sang the music allotted to her very sweetly, and her acting, though modelled on that of the original, showed intelligence and a certain amount of naïveté. C. Hayden Coffin

appeared as Peter Paul Rolleston, and Annie Schuberth's fine voice strengthened the rôle of Senora Inez.

26th. Royal General Theatrical Fund dinner, the forty-sixth anniversary, Frank Lockwood, Q.C., M.P., in the chair, who proposed the toast of the evening, for which Walter Pallant replied. S. B. Bancroft proposed "The Bar of England," to which C. F. Gill and Mr. Pope, Q.C., responded. J. C. Parkinson proposed "The Drama," for which Lionel Brough returned thanks. John Hare submitted the health of the chairman, and Walter Pallant that of the musical artists, to which Wilhelm Ganz replied. Subscriptions and donations amounted to £900.

26th. *The Return of the Druses*.—A dramatic reading of this play of Robert Browning's was given in the Botanical Theatre, University College, London, by the following: Rev. J. G. Mills, the Grand Master's Prefect; Rev. C. R. Taylor, the Patriarch's Nuncio; Mr. Fry, Loys de Dreux (Knight Novice); Acton Bond, Djabel; Mr. Clegg, Khalil; Myer S. Nathan, Karshook; B. L. Abrahams, Ayoob; N. S. Joseph, Maani; Esther Phœbe Defries, Anael. Acton Bond and Esther Phœbe Defries specially distinguished themselves.

28th. Last performance of the triple bill at Toole's Theatre. During the run at this theatre W. Grossmith was replaced first by Compton Coutts, and afterwards by Adolphus Vane Tempest.

28th. D'Oyly Carte brought the season of *La Basoche* to a close, with a view to making fresh arrangements as to reproduction.

28th. PARK TOWN THEATRE, Battersea.—*Fairy Madge*; or, *the Slavery of Drink*. Dramatic sketch by Claude Trevelyan.

29th. Death of John Huy, for many years acting manager of the Court and St. James's Theatres.

XII.

DECEMBER.

1st. OPERA COMIQUE (*matinée*).—*Mrs. M.P.*, an adaptation, by Hermann Vezin, from the German of Julius Rosen. The principal character is one of that sort which Mrs. John Wood revels in—a strong-minded lady who imagines she can do anything and everything, but is lamentably deceived by one of the male sex more keen-witted than herself. Mrs. Masterman is “Mrs. M.P.” She so long guided her late husband’s Parliamentary doings that she learnt to look upon herself as infallible. Her meek and mild son Samuel, who is shy to a degree, she has determined shall marry Constance, a rich heiress, to whom her brother, Buzzard, is guardian. So she enlists the services of Frank Cope, a Radical journalist. He is to make love to Constance and keep off intruders, whilst Samuel is to make his way quietly with her. But Samuel has a love affair of his own with Mary, a guileless little creature his mother has adopted, and Cope helps this on. Further, he assists Sir John Loveday, an M.P. he “goes for” in print and esteems in private life, and sets him all right with Buzzard’s daughter Emma, whom the baronet is longing to make his own. All this time the astute Cope has won the heiress and deceived the clever “Mrs. M.P.,” who is obliged to make terms with him, he promising to lick her shy offspring Samuel into shape and fit him to be a “Home Ruler.” Hermann Vezin’s dialogue is polished as well as smart. Agatha Kelly was the most modest of little maids as Mary, and Elsie Chester was so clever as Mrs. Masterman that she may be safely cast for that line, as well as for character parts. Hermann Vezin was not at all fitted for the Wyndham part of Frank Cope, and the piece naturally suffered. Graham Wentworth did fairly well as the Baronet, Orlando Barnett was thoroughly amusing and natural as the sheepish Samuel, and G. R. Foss was quaint and humorous as the absent-minded Buzzard. On the same afternoon was played *A Breach of Promise*, comedietta by Mabel Freund Lloyd, the sole idea of which was the proposal by a young fellow to an aunt in mistake for the niece with whom he is in love. Eleanor Bufton as the Aunt, Mrs. Grimley; Orlando Barnett good as Jack Greythorpe, a pleasant young Englishman, the lover; Graham Wentworth, Mary Mordaunt and Alice Maitland, also in the cast.

COURT.—Last night of the revival of *Aunt Jack*.

CRITERION (revival).—*Brighton* was a great success when first produced ; though it must be said that it owes the hold it has taken on the public more to the briskness and animation with which the part of Bob Sackett has always been played than to the actual merit of the play itself, merrily as it is written. It may be interesting to give the casts of the three revivals since the original production, viz., at the Olympic, Jan. 17th, 1880 ; at the Criterion, Oct. 10th, 1881 ; and at the same theatre April 16th, 1884 ; the performers' names being placed in chronological order. Charles Wyndham has always in London been cast for Bob Sackett (though Edgar Bruce did in his absence occasionally play the part remarkably well), Jack Benedict, J. G. Graham, Herbert Standing, and W. Draycott ; Sir Lewis Park, F. Charles, A. M. Denison, H. Astley ; Columbus Drake, David Fisher, jun., H. Astley, H. R. Teesdale ; Mr. Vanderpump, E. Righton, W. Blakeley (twice) ; Mr. W. Carter, John Maclean, J. Hudspeth, H. Saker ; Mr. Fred Carter, W. S. Penley, George Giddens (twice) ; Miss Virginia Vanderpump, (Miss) Gwynn Williams, Mary Rorke, Kate Rorke ; Mrs. Olivia Alston, Edith Bruce, Miss Chalgrove (twice) ; Mrs. Vanderpump, Mrs. Leigh, Miss Hudspeth (twice) ; Mrs. W. Carter, Miss Amalia, Miss Norreys ; Effie Remington, Rose Saker (three times). As a matter of record it should also be noted that it was with *Brighton* that Mr. Wyndham reopened the rebuilt and thoroughly renovated Criterion in 1884, the old one having been condemned by the Board of Works as unsafe, etc. The lessee had gone to America for a five-months' tour, but was so successful that he remained there for one year and three months, and thus afforded the contractors ample time to complete his remodelled theatre. Bob Sackett, as almost every playgoer knows, is one of those peculiarly susceptible creatures that falls in love with every pretty face he sees. He is engaged at one and the same time to three young ladies, he answers an advertisement from a fourth, and also becomes desperate over a pretty young wife whom he saves from danger. These ladies all come together, rendering it very awkward for the universal lover, notwithstanding the assistance ever rendered to him by his faithful friend Jack Benedict. Charles Wyndham plays Bob Sackett with the same irresistible "go" and spirit that he did seventeen years ago, and has excellent aid from W. Blakeley and F. Atherley, two important factors in bringing about the success of such a play. Mary Moore threw herself into the coquetry of her part, and Emilie Grattan was delightfully *piquante* as the newly-made wife Mrs. Carter. Mary Ansell, Fanny Frances, and Miss C. Ewell were thoroughly

in the picture ; Walter Everard and Cecil Crofton were clever as two types of antiquated beaux. In fact, all in the cast aided in making the piece go capitably. Palgrave Simpson's *Heads or Tails* made up the programme.

2nd. LYRIC.—*Matinée* for the benefit of Harry Williamson. There were given the first act of his play *Retiring*, supported by Lionel Brough in his original character, Mrs. John Carter, Cicely Richards, Sydney Brough, etc. ; a little play without words by M. Marius and Mdle. Marie ; with a scene from *The Flowers of the Forest*, in which Charles Glenney as Lemuel, Harry Nicholls as "the Kinchin," and Kate James as Starlight Bess, took part ; the latter was particularly good.

2nd. COURT.—Mr. Brandon Thomas assumed the direction, and produced here a "triple bill." It consisted of *A Commission*, *A Pantomime Rehearsal*, and Buckstone's *Good for Nothing*. In *A Commission* the author and Brandon Thomas appeared in their original characters, Wilfred Draycott being Mr. Marshall ; Edith Chester, Mrs. Hemmersley ; May Palfrey, Parker. In *A Pantomime Rehearsal* there were the following changes from the original cast : C. Little played Jack Deedes ; Wilfred Draycott, Sir Charles Grandison ; Carlotta Addison, Lady Muriel Beauclerc ; May Palfrey and Maude McNaught, Miss May and Miss Rose Portman, and Rose Norreys once more appeared as Miss Lily Belgrave. The skit never went better. As a first piece *Good for Nothing* was played, with Miss Norreys as Nan, a character in which the clever actress had been well spoken of at the Haymarket. The rest of the cast was as follows : Jim Dibbles, Brandon Thomas ; Harry Collier, Mr. Branscombe ; Charley, Wilfred Draycott ; and Young Mr. Simpson, Weedon Grossmith, who gave an original and most diverting reading of the character.

HAYMARKET.—*The Dancing Girl*. Netta Aylward took up the part of Sybil Crake very satisfactorily.

3rd. GLOBE *matinée*.—*The Reckoning*. In this play Sylvanus Dauncey showed us that he possesses some of the dramatic faculty of his brother Henry Arthur Jones, and that he can write some excellent dialogue. The first two acts were very strong, but there was not sufficient material for the remaining two, which should have been comprised in one. Captain Philip Conway is just about to be married to Dora Deacon, when he receives a telegram telling him that Constance Oliver, a girl whom he had seduced and deserted, wishes to see him before she dies. She is apparently *in articulo mortis* when he reaches her bedside, and she implores him to marry her. He does so, her father, a clergy-

man, performing the ceremony ; immediately on the completion of which she proves to her husband how he has been tricked by leaving her couch in the best of health. In her deception she has been aided by Mr. Leach, a man madly in love with her, whom she has promised to join directly she has accomplished her ends. Dora is evidently an angel, for she worships Philip all the more for having done justice to Constance, who, in her turn, is a she-devil, for she shadows Conway and insists on being recognised as his wife. But she also fools Leach, and he, meeting her near an opportune bridge, throws her over ; Philip being as opportunely at hand to save her, which he does from a sense of duty. His bravery is not fruitless, for Constance, regretting her evil doings, and grateful to Dora for her tenderness to her, takes poison, and so rids the lovers of the obstacle to their happiness. Lewis Waller, as Philip Conway, had a part which brought out all his strength. Florence West, as Constance Oliver, was a true woman of ungoverned instinct ; passion overcame all scruples for the time, but could not make her utterly bad. Gracie Warner may take to sympathetic heroines' parts at once, if one is to judge from the way she played Dora Deacon. Murray Carson was just a little too melodramatic as Mr. Leach. James A. Welch gave us one of the best bits of "pawky" Scotch character as Dr. McPherson, and T. W. Percyval was firm as Frank Gibbon. Janet, a maid, was very cleverly played by Lillie Belmore ; and J. A. Willes was as natural and full of humour as anything I have seen in the way of butlers. His rival, Rigby Nicks, was racily portrayed by Wilfred E. Shine. The scenes in which these three servants took part went splendidly. Lena Ashwell's intelligent and ladylike performance of Mrs. Chilcot showed great promise for her future as an actress.

4th. OPERA COMIQUE.—Last night of *The American*.

5th. ROYAL ENGLISH OPERA HOUSE reopened with *The Basoche*.

5th. ROYALTY.—*The End of a Day*, one-act play, by Herbert Burnett. This rather poetic, but sad little piece, takes its title from the close of a day eventful to the three principal characters. Evelyn Carlyon, a rich, honest-hearted girl, has two lovers, the Rev. Frank Thornton, a poor curate (whom she has always treated so kindly and frankly that he has deluded himself into the belief that she cares for him), and Archie, Lord Fielding, a young cavalry officer, whom she really loves. The latter proposes and is accepted ; and when, consequently upon the unexpected presentation of a living, Thornton feels in a position

to offer himself, he finds he is doomed to disappointment ; but bears his fate like the good fellow he is. H. A. Saintsbury was a little too subdued, but played with great feeling as the curate. Violet Thornycroft was charmingly natural and unaffected. But the wooing of Thomas Terriss (son of William Terriss) was rather that of a bluff sailor than the more polished love-making of an officer in a crack cavalry regiment. On the same evening was played for the first time *The Gambler*, by J. W. Boulding, which could only be accepted at a provincial theatre. The hero, looked upon as all that is noble by his wife and uncle, an old general, has forged in the past, and deserted a woman who knows about the crime. She obtains an engagement as companion to his wife, and endeavours to win her former lover back ; and failing in this, with the assistance of a confederate reveals the secret to the old general. The wife takes the forgery upon herself, but the shock kills the old man. Crude, and with long speeches, though replete with pathos as was her part, Mrs. Bennett struggled hard with the character of the wife, Victoria Dudley. Leonard Outram could make nothing of the hero, and offended the eye by appearing, contrary to all usage, constantly in uniform. The parts really well played were those of Maud Staunton, the adventuress, by Madame De Naucaze ; and her blackleg confederate, William Fraser, by Cecil Thornbury.

5th. OPERA COMIQUE.—*The Queen's Room* and *The Liar* in evening bill.

5th. DRURY LANE.—Last night of *A Sailor's Knot*.

6th. ST. JAMES'S HALL.—H. Beerbohm Tree read a clever paper before the Playgoers' Club on "Some Interesting Fallacies Concerning the Modern Stage."

7th. PARKHURST.—*The Secret of a Life*.

8th. COMEDY.—*A Breezy Morning*, duologue, by Eden Philpot, went merrily. It treats of a little matrimonial "breeze," that springs up between a couple on their honeymoon ; and is brightly written, and with considerable originality in the treatment of the idea. The characters of Mr. and Mrs. Golding were very neatly played by Sam Sothern and Florence Fordyce, the latter introducing some charming womanly touches. *A Breezy Morning* would be acceptable to amateurs.

8th. CRITERION *matinée*.—*Margaret Byng*, by F. C. Philips and Percy Fendall. There is originality in the first act, for Margaret Byng and her husband, having been submitted to the unpleasant visits of a man in possession and a bill of sale gentleman who is going to carry off their goods the next day,

agree to part company for a year without even writing to each other. Of what the lady is going to do we do not get even an inkling, but she evidently returns to her vagabond father, for they are at their wits' end to pay the hotel bill. We must suppose that a Mr. Dornton has a sneaking affection for her, for she determines to borrow £5,000 of him, and with this view travels with him in the same train, and is going to get into the same carriage when she sees that he has been murdered. She follows a stranger who has just left the compartment; taxes him with the crime; and to close her mouth he hands her £5,000. Of course there is a hue and cry, and she is alarmed for her own safety; still more so when the murderer, Bazano, a Corsican, turns up and insists on her marrying him. The dead man's brother, Captain Dornton, also makes a similar request, and as she cares for him, she makes a clean breast of it, with the result that he promises to keep the secret but will have nothing more to do with her. Bazano having seen him leave the house, she owns to the Corsican that she has told the whole truth. In his rage the foreigner stabs her, and her lover bursting open the door she dies in the latter's arms. There were one or two strong situations, but both plot and characters were sketchy. Estelle Burney gave an unsympathetic rendering of the heroine; her transitions were violent, but she displayed undoubted power. Charles Brookfield was original and clever as the Corsican, Bazano; and Ben Webster made love earnestly. The other characters were very thinly drawn.

8th. MANOR ROOMS, HACKNEY.—*The Barn at Beccles*, original one-act comedy, by George Hughes and A. C. Bickley. Same day, *Warm Members*, farcical comedy.

9th. OPERA COMIQUE. (*Revival*) *The Road to Ruin*.—Holcroft's comedy. Edward Compton on this occasion assumed only the rôle of Charles Goldfinch, and not, as on February 4th, 1887 (at the Strand), doubling it with that of Harry Dornton. For a time, the revival of *The Road to Ruin* is always a success, and it had every appearance of proving so in this case. Edward Compton, with his catch-phrase "That's your sort!" was a good representative of the Tom and Jerry "blood" of the period, and was very amusing. Lewis Ball's Old Dornton is well known and universally admired. Elinor Aickin, too, has played the part of Widow Warren so frequently as to need no panegyric. Clarence Blakiston's Harry Dornton was reckless, light-hearted, and earnest by turns, but could have been toned down a little with advantage. Sydney Paxton's Sulky was of decided merit.

Young Stewart's Mr. Silky was clever, but a little reminiscent of another well-known miser. Harrison Hunter was neat as Jack Milford. Miss C. Lindsay as Jenny, the intriguing maid, was fairly good. As Sophia Freelove Evelyn McNay was ingenuous and winning; artless, without being affected.

10th. AVENUE *matinée*.—W. H. Pennington, one of the Balaclava charge heroes, took his farewell of the stage, and appeared in Act I., Scene 2, of *Richelieu* as the Cardinal. His method is of the robust school, but he is one of our best elocutionists, and from this time devoted himself to the teaching of the art in which he is a proficient.

10th. OPERA COMIQUE *matinée*.—*The Young Pretender*. Barton White's farcical comedy was originally produced at Ramsgate on July 3rd, 1890. The humour of the piece turns on the adventures of Matthew Honeybun, who has been sent off to do a tour of the world. Having a great objection to crossing the ocean and a great inclination for London, Matthew remains in chambers with his friend Jones, who is to assist him in fathering his histories of foreign parts on his supposed return; and, when the two go down to Honeybun's house in the country, they get into all sorts of difficulties through the severe cross-examination to which they are subjected by Aunt Harriett. The author had got hold of an excellent idea, but could carry it no farther than his first act. John Tresahar, as Matthew Honeybun, assumed for the nonce the method, and at times the voice, of Edward Terry; Fred Kaye was very droll as an absent-minded professor of geology, Professor Fossil; Sophie Larkin was, of course, good as Aunt Harriett; Nina Williams scored as a precocious little minx named Mia; and Nora Williamson, passing tall and passing fair, was an engaging Maud Honeybun. Mark Melford claimed the title, which it was at one time intended to change to that of *The Globe Trotter*.

10th. Sudden death of Mrs. Charles Glenney.

12th. LYRIC.—Last performance of *La Cigale*, originally produced here Oct. 9th, 1890.

12th. Eighth annual dinner of the Playgoers' Club at the Criterion Restaurant. J. T. Grein, in the chair, proposed the "Health of the Club," Cecil Raleigh responded. R. Jope Slade rose for the Drama, for which J. K. Jerome replied. The Club was shown to be in a very flourishing condition, having greatly increased its number of members during the past year, and the chairman held out the prospect of their shortly having a club house of their own.

12th. ROYALTY *matinée*.—*Cock Robin* and *Old King Cole*, children's operettas set to pretty music by Florian Pascal, were produced by John Donald and C. Burleigh Tessman for a series of afternoon performances. Grace Murielle distinguished herself by her clearness of delivery and due emphasis. A harlequinade made up the bill; and in this Master Harry Paulo was a capital clown, and was much assisted by Masters E. King and Gregg, the juvenile Atwoods and Julia Johnson.

13th. ST. JAMES'S HALL.—A new departure was made in inviting the Press to the reading of a play. Frank Lindo very cleverly assumed the eight characters in his comedy, *A Social Victim*.

13th. Death of William Gorman Wills of jaundice at Guy's Hospital. Born in 1828. Was a painter, novelist and dramatist. His best-known plays were *The Man o' Airlie*, *Charles I.*, *Eugene Aram*, *Jane Shore*, *Ninon*, *Olivia*, *William and Susan*, *Faust* and *Iolanthe*. With Henry Herman he wrote *Claudian*, and with Sydney Grundy *The Pompadour*. His last dramatic effort was *A Royal Divorce*. His best-known novels were "Notice to Quit" and "The Wife's Evidence." He was a talented but very shy man, generous and kind-hearted, a Bohemian of the old school, and the soul of honour. He left behind him the following: *King Arthur*, *Don Quixote*, and *Rienzi*; a dramatisation of Thackeray's "Esmond," and of his own novel, "The Wife's Evidence"; also a comedy, *Merry and Wise*. With Henry Herman he collaborated in *Honi Soit*, a historical play; with A. Dubourg in *Lady Bountiful*, and with Sir Charles Young in an unnamed play, and neither of these have yet seen the light. Was buried at Brompton Cemetery.

14th. STRAND.—*The Late Lamented*. Beatrice Lamb took up the character of Mrs. Richard Webb.

14th. PARKHURST.—*White Roses*, by Edwin Gilbert, placed in the evening bill. Produced for copyright purposes at Ladbroke Hall on August 20th.

15th. LYRIC CLUB.—*He Stoops to Win* was a very amusing little operetta cleverly sketched out by Cunningham Bridgman, who had also written for it some admirable lyrics set to very pretty and taking music by Wilfred Bendall. The story is simply one of a young fellow who turns valet to a gouty old general in order that he may win the niece; and the general's old house-keeper plays an important part in their wooing. Rosina Brandram in the latter character (Mrs. Crumpet) had a deliciously droll "number," "The romance of a muffin and a crumpet," with a

telling chorus, both of which went capitally. General Blunt, a gouty, good-hearted, hot-tempered old gentleman, had a good representative in Wallace Brownlow. Courtice Pounds, who acted the valet, Dale, well, has a pretty song, "Love's Slavery"; and Decima Moore, as the pretty Alice, sang her ballad, "I love him so," charmingly. This operetta should become a great favourite with amateurs.

17th. OPERA COMIQUE *matinée*.—*The Light of Pengarth*, by Ina Leon Cassilis, took its title from a beacon erected to warn fishermen off the rocks, but which is extinguished by Jesse Crannock because Minna refuses him and prefers Will Devenish. So Minna makes a bonfire of her furniture to warn and save her lover. It was well played by Cairns James, W. R. Shirley, and Laura Linden.

A Debt of Honour, by C. P. Colnaghi, is one which ought to be paid by a young fellow for having betrayed his friend, but which the friend foregoes because of the young fellow's young wife. C. Fulton, Ben Webster, and Marie Linden were good in a very weak piece. Cotsford Dick's music in the fanciful operetta,

The Spring Legend, was pretty, but the best number was very—remindful. There is no plot, save that ridiculous situations are brought about through the legend of a haunted spring—which legend was charmingly sung by Jessie Moore, who was a brilliant success. Cairns James, as a nimble dancing doctor; Edith Chester and Laura Linden, as his daughters; George W. F. Power, W. R. Shirley, and S. Barraclough, as lovers; and Mrs. F. Coplestone, as a gushing old maid, did their best to make the farcical element tell.

17th. SURREY.—*The Lightning's Flash*, original four-act drama by Arthur Shirley. The author has taken the title of his play from an event in real life, when, from the effects of a flash of lightning, Adam Bate, the Bilston collier, recovered the sight which had been previously lost to him. Mr. Shirley restores his vision to his hero, Stephen Merrick, in the same way, he having been tied up in the Australian wilds by a party of bushrangers. There is much incident, and a great deal of the play is interesting, but before being included in a regular bill a considerable portion of the work will have to be re-written. It was produced for the benefit of Clarence J. Hague, who played the hero.

19th. GARRICK.—Last night of the run of *School*.

19th. Death of John Maddison Morton, in the Charterhouse, aged 81. Born at Pangbourne January 3rd, 1811. Commenced his education in France and Germany, and completed it with Dr.

Richardson, of Clapham, by whom so many noted actors were instructed. Maddison Morton was for some time in the Civil Service, but eventually turned his attention entirely to writing. His maiden production was *My First Fit of the Gout*, at the Queen's Theatre, Tottenham Street, 1835. He wrote and adapted nearly a hundred plays and pantomimes; of all, perhaps, those that will be best remembered were *Lend me Five Shillings*, *Box and Cox*, *To Paris and Back*, *Betsy Baker*, *The Steeplechase*, *John Dobbs*, *All that Glitters is not Gold*, and *Woodcock's Little Game*. But notwithstanding his industry and the number of his plays that were accepted, he made comparatively little by them, for authors' fees were not great in his day. Was specially fond of fishing. He was a favourite with every one to whom he was known, and deserved the universal esteem in which he was held. Was buried at Kensal Green Cemetery.

21st. STRAND revival, *matinée*.—*Hans the Boatman*. Clay M. Greene's musical comedy was revived for a series of afternoon performances. It had been written up since it was first seen in London at the Grand, July 4th, 1887, and revived at Terry's at Christmas of the same year. Charles Arnold resumed the character of the thoughtless, kind-hearted Hans, so fond of playing with the children, and sang and acted very pleasantly. The cast was very much strengthened by Alice Atherton's assumption of Jeffie; in her waywardness, and with her pretty songs and dances. Austin Melford was excellent as Yank Thursby, and Guy Staunton made his mark as Lieutenant Finch. Agnes Knights was the Gladys Farwell; and two mites of children, May Hannan as little Hans, and Alma Hannan as "Baby Rooney," produced shouts of laughter.

21st. NEW OLYMPIC.—*Oliver Twist*. An American version was performed on this afternoon, and put into the evening bill on the same day. Many of the characters are but subsidiary ones in the present adaptation. Mr. and Mrs. Bumble, though well played by T. C. Dwyer and Emily Borthwick, had little to do. James A. Welch, as the "Dodger," had a song, the "Chickaleery Bloke," to sing. Frank M. Wood, as Noah Claypole, had few opportunities, but made the most of them. The principal features are Oliver's being taught pocket-picking in Fagin's den (and though Bertie Willis was a little too robust for Oliver, she played neatly); the burglary at Mr. Brownlow's; "London Bridge under the Arches" (an excellent scene, in which Grace Hawthorn was convincing as Nancy; but not even then as thoroughly so as in the garret where Sikes murders her,

and where she brought out to the utmost the beauty of the character, and was deservedly called and recalled). It would have been better to have closed the play here, but a sensational scene was introduced to show the tragic end of Sikes on the housetops. This was scarcely well managed; but went better after a night or two. Bassett Roe looked Bill Sikes, and he was realistically brutal in his acting. Henry de Solla made much of the comic side of Fagin's character, but in the scene where he thinks Nancy has betrayed them all he displayed powerful malignity.

21st. PRINCESS'S.—Leonard Boyne was the original of honest John Biddlecombe in Robert Buchanan and Harriet Jay's *Alone in London*, but he did not act with more earnestness and truth than did Henry Neville at the Princess's, when the drama was revived there on this date. Maud Elmore played Nan with very considerable power. Ella Terriss made a hit as Tom Chickweed, whom she made a boy, and not a girl dressed up in boy's clothes. The best-played character was the Mrs. Maloney of Mrs. Clifton; it was natural, forcible, full of humour, and in no way strained. W. L. Abingdon was of course thoroughly at home as Redcliffe. Wilfred E. Shine had a good character in Jenkinson, which he played well. Henry Bedford was capital as Charlie Johnson; he always is in anything he does. Julia Warden seconded him bravely as Liz Jenkinson. Fuller Mellish had no great chance as Spriggins, but entered into the part well. Charles Steuart and T. Kingston were Burnaby, father and son; and Beatrice Selwyn was a pretty and sympathetic Ruth Clifton. The scenery was excellent, the difficult mechanical changes were cleverly managed, the company engaged by Herbert-Basing, the manager, was a good one.

21st. ALHAMBRA.—Production of *Temptation*, new ballet by Carlo Coppi; music by G. Jacobi; Signorina Elia principal dancer. The ballet was one of the most beautiful ever seen, even at this house, so celebrated for such productions. The dresses, by M. and Mdme. Alias, surpassed description.

21st. SHAFTESBURY.—*Joan of Arc* removed to this theatre. Charles Danby as Jacques D'Arc; E. J. Lonnen (on this occasion) Charles VII.; Grace Pedley in the title rôle; Maria Jones, Isabelle D'Arc, Joan's mother. Richard Henry's most amusing piece, *First Mate*, preceded.

22nd. VAUDEVILLE.—*The Honourable Herbert*. This play of Haddon Chambers' will be remembered if only for the exquisitely-drawn scene, towards the close of the second act, between Philip

Tenby and Mrs. Doring, and also for the truth to life with which the character of Miss Florrie Summers is drawn. But, to arrive at the first good situation, the audience had to wade through nearly two acts ; and though some of the dialogue was good, it did not redeem the want of interest. The last act showed the reunion of man and wife, though, when originally produced, the audience left the theatre in doubt as to whether the repentant husband was dead, or might look forward to forgiveness from his injured wife. Later this was remedied and made clear. The story is the simple one of Mrs. Doring, a pure good woman, devotedly attached to her husband, discovering that he has resumed a *liaison* with a Miss Florrie Summers, a demi-mondaine. Mrs. Doring follows the couple to Brighton, and there, whilst taking a drive with the girl who is under his protection, the Hon. Herbert Doring is thrown from his vehicle and is crippled and disfigured. His wife nurses him back to health with every affection and solicitude, and so shames him that her presence becomes a torture to him. She is led to believe from this that she is hateful to him, and is leaving the room never to see him again, when, with an agonised cry, he recalls her to him. The scene to which I have referred as being so exquisite is that in which Doring's great friend, Philip Tenby, who has been thrown too much into Mrs. Doring's society, forgets—though only for a moment—that she is his friend's wife. Philip Tenby's character is altogether well drawn, and was acted with the most delicate feeling and manly power by Arthur Elwood, who made the hit of the evening. Dorothy Dorr had some excellent moments as Mrs. Doring, but was not always as natural as she might have been. Thomas Thorne appeared as an American millionaire, proud that his daughter had married an Honourable ; his other daughter, Dorcas, supposed to be little better than a child, has a flirtation with the Honourable Herbert's brother Harold, a lad in Eton jacket ; Mary Collette and Sydney Brough filled these parts well. H. B. Conway must be forgiven if he was not all that was expected of the Hon. Herbert, for the author had scarcely made it clear whether his hero was really repentant, or intended carrying on his life of profligacy so long as he was not found out. Ella Banister showed to greater advantage as Florrie Summers than in anything she had yet done. The silly giggling Mr. Lavender was introduced without the slightest necessity, and was made so inane that he actually militated against the success of the play. Haddon Chambers evidently wished to show that he could write other than drawing-

room melodrama; but *The Honourable Herbert* will not take anything like rank with either *Captain Swift* or *The Idler*.

24th. GAIETY.—*Cinder-Ellen* "up too late," written by A. C. Torr and W. T. Vincent, plays havoc with the old nursery legend. We have no fairy godmother or pumpkin at the Gaiety. The three-act burlesque is *Cinderella fin-de-siècle*, and has naturally been put together with a view to the special capabilities of Fred Leslie and Nellie Farren. *Cinder-Ellen* is the daughter of Sir Ludgate Hill, and is a young lady of decided opinions and tomboy proclivities, to remedy which she is sent to Bloomsbury College. Her bibulous father has intended her to wed Prince Belgravia, but the hero, described in the programme as "a Servant," is an aristocratic James de la Pluche, and the real Prince. He runs away with her, and they take up the business of costers in Covent Garden, where *Cinder-Ellen* appears in a suit of "pearlies." The lovers are separated; and, at the school examination, her adorer comes disguised as a professor, the Prince of Belgravia appearing also, disguised as a dancing master. The reception accorded to the old favourites (on their return from Australia) was great; Kate James, though fresh to the Gaiety, was as cordially welcomed. Fred Leslie was indefatigable, full of quaint conceits, and his song to the "Mirror" in the second act was charmingly sung. Kate James backed him up splendidly. Her voice, not a very strong one, is sweet and well managed, and she has all the dash and *espièglerie* required for her part. She dances neatly, and is always bright. As on these two the success of the burlesque then hung, it went all right when they were to the fore. E. J. Lonnen, as Prince Belgravia, had comparatively little to do. He had one new song, "Teaching McFadden to dance," a wonderfully clever drunken dance, and a very graceful minuet with Sylvia Grey, who is a charming Linconzina, one of the sisters, Florence Levey displaying the terpsichorean graces of the other, Fettaiana. Arthur Williams had little chance as Sir Ludgate Hill, but this clever master of wheezes and gag soon materially altered his part. Emily Miller appeared as the fashionable schoolmistress, Mrs. Kensington Gore, a gushing part that just suited her style. Meyer Lutz was responsible for the music, and had been assisted by Osmond Carr, Jacobi, Walter Slaughter, Robertson (of Australia), and Lionel Monckton, who contributed Lonnen's drinking song and chorus.

25th. Death of Mrs. John Carter, a stirring actress, and remarkably clever in portraying Irish "old women."

26th. PRINCESS'S.—*The Swiss Express* was revived for a series

of afternoon performances. As a piece of Christmas fooling, with funny practical jokes and a tissue of ludicrous absurdity, it pleased many, and made them laugh at the antics of Charles, René, and Frederick Renad, who are always up to amusing mischief from the time that the omnibus upsets; as witness the queer goings on in the train itself, and the pranks they play at the Black Bear Inn at Chamounix, of which Henry Bedford is the comical host. Wilfred E. Shine is the victimised Dr. Gull, Herbert Basing is the persecutor, Bob Rollingsstone, and Phyllis Broughton the Virginia Squeeze. R. Reece's version played by Hanlon-Lees, Gaiety, 1880.

26th. OLYMPIA.—Imre Kiralfy's "Venice in London." On the opening of this marvellous enterprise the public discovered that the reports as to its magnificence did not even equal the realisation. Modern Venice, with its bridges, its canals and gondolas, its products, its manufacture of Venetian glass by Salviati, had all been faithfully reproduced. For the delight of the multitude Mr. Kiralfy had organised some wonderful pageants. Among others were "The Wedding of the Doge to the Adriatic," "The Storming of Chioggia," the naval action, the triumph and the rejoicings to welcome the victorious return of the burghers and men-at-arms, consisting of aquatic ballets, *al fresco* dances and illuminated water festivals. The dramatic element was also introduced in the shape of scenes from *The Merchant of Venice*, etc., and in ballets on the stage, in which the very first talent was engaged. Upwards of 1400 people took part in this wonderful entertainment. The dresses were sumptuous and beautiful, and the gigantic scenery exquisitely painted.

26th. Panic at the Theatre Royal, Gateshead, through a false alarm of fire. Ten children and a checktaker lost their lives.

28th. Death of Alfred Cellier, composer, in his 47th year. Entered the Chapel Royal, St. James's, in 1855, and in 1862 was appointed organist to All Saints' Church, Blackheath, and was, in 1868, organist at St. Alban's, Holborn. Became connected with the theatres in 1871 as conductor at the Prince's, Manchester, and afterwards, from 1877 to 1879, at the Opera Comique, London. His first operetta that made any mark was *Charity begins at Home*, in 1870. Since then he had composed *The Sultan of Mocha*, *The Tower of London*—later produced as *Doris*—*The Spectre Knight*, and *Pandora*. It was, however, *Dorothy* that brought him fame, which will be increased by the exquisite music he has provided for *The Mountebanks*, which, but for his death and the consequent postponement, would have been more specially commented on in this year's *Dramatic Notes*. He was buried at Norwood Cemetery.

30th. ST. JAMES'S.—*Forgiveness*. J. Comyns Carr's original four-act comedy was a complete artistic success. Interesting from the very commencement, without any sensational episodes, the story is told in well-chosen dialogue, in the midst of which every now and then there crops up a brilliant epigram, a keen touch of satire, or a *bon mot* that illuminates the whole. It is an eminently sympathetic play. Sir Edward Ferrars has always allowed his daughter Nina to believe that she was born in wedlock his rightful heiress. But he was tricked before his marriage to her mother, and this by his own brother, who, to revenge himself for a rejection of his dishonourable proposals, led Sir Edward to suppose that the lady he was about to marry was a widow, whereas her husband was still living. Nina is therefore illegitimate, and her father, in order that he may provide for her, speculates wildly in American mines, trusting implicitly the conduct of his speculations to his almost adopted son, the Hon. Reginald Earle. Sir Edward Ferrars' trust is betrayed, and ruin stares him in the face, when a Mr. Edward Hamilton appears on the scene. He is in reality Edward Ferrars, nephew to Sir Reginald, and is obeying the dying wishes of his father to repair the latter's evil-doing in so far as he may obtain "forgiveness" of the past. Attracted to his cousin Nina, they soon love each other; but for a time the Hon. Reginald makes him out to be an impostor, for Hamilton, who has been manager of the mines and is aware of the manner in which Earle has been sending false telegrams and working the market of the shares, will not disclose his identity, in order that Sir Edward Ferrars may not be undeceived as to his death, which had been previously announced. Edward Ferrars' position is however secured, and his chivalry and generosity proved, through the agency of Mr. Tamworth, the family solicitor, who has been his confidant; and the young fellow has his reward and happiness in Nina's love. Nutcombe Gould can play an aristocrat to perfection, and showed great feeling as Sir Edward Ferrars. Marion Terry was sweetly womanly as Nina, and George Alexander's Edward Hamilton was deserving of the very highest praise. The lighter characters were admirably sustained by Fanny Coleman, a shrewish but not unkind man-hater; by Dolores Drummond, as an intriguing widow, and by E. W. Gardiner and Laura Graves as a pair of very young lovers. Another cleverly-drawn character is that of Abraham Plack, the Hon. Reginald's confederate, a specious diamond merchant, who under the guise of *bonhomie* is as consummate a scoundrel as can be well imagined. The character was admirably played by

H. de Lange. The comedy might in parts have been compressed with some little advantage.

PRINCE OF WALES'S.—During this month *The Prancing Girl* was withdrawn, and for it was substituted *Palmistry*.

The following is the list of pantomimes produced :—

BRITANNIA.—*The Old Bogie of the Sea*, by J. Addison. Mrs. S. Lane, Edward Leigh, Willie Crackles, Amy Lyster, Katie Lee, Little Levite, etc.

CRYSTAL PALACE.—*The Forty Thieves*, by Horace Lennard, music by Oscar Barrett, who produced the whole. Edith and Alice Bruce, Kitty Loftus, D. Abrahams (Neddy the donkey), William Hogarth, Sam Wilkinson, and Kate Chard specially distinguished themselves. The dresses and scenery were exquisite, the music of the brightest, and the pantomime the best that had been seen here, and was only rivalled by one production this season. (Christmas Eve.)

DRURY LANE.—*Humpty Dumpty; or, Harlequin the Yellow Dwarf and the Fair One with the Golden Locks*, by Sir Augustus Harris and Harry Nicholls, music by John Crook. This was admitted to be the most beautiful pantomime, from the artistic taste displayed in the costumes worn by those representing the twenty-four different nationalities taking part in the Procession of Nations, and also in the delicacy of the dresses, illuminated by concentrated batteries of electric lights in "The Orange Grove" and in the transformation, "A Dream of Bliss." Another marvellous scene was "The Dolls at Home," in which John and Emma D'Auban figured as Japanese dolls. The scenery was, most of it, painted by Perkins and Kautsky. The principal characters were taken by Herbert Campbell and Dan Leno, Fred and Ritta Walton, E. S. Vincent, Marie Lloyd, Fanny Leslie, Mabel Love, the Brothers Kitchin, and Little Tich, who achieved a great success as Humpty Dumpty. In the double harlequinade Harry Payne was clown and Kelly Louis pantaloone in the first set, and Charles Lauri *fin de siècle* clown in the second.

ELEPHANT AND CASTLE.—*Little Bo-peep, who lost her Sheep*, by John Henderson. (Christmas Eve.)

GRAND THEATRE.—*Whittington and his Cat*, by Geoffrey Thorne, music by W. H. Brinkworth. Dick Whittington (in the absence from illness of Millie Hylton, who, on her recovery, took up the character), Louie Wilmot. Lottie Collins was a pronounced success by the excellence of her acting, her charming

voice and neat dancing, full of life and vivacity, and absolutely free from any taint of vulgarity. Harry Randall, Arthur Alexander, Sonnen Meadows, and Mary Glover, also. This pantomime was most thoroughly amusing. (Dec. 26th.)

NOVELTY.—*Cinderella*, libretto by H. Buckstone Clair, music by Henry Parks.

PAVILION.—*Little Red Riding-Hood*. Alice and Grace Lloyd, Arthur Bell, Louie Gilbert, H. M. and Willie and Vinnie Edmunds, James and Polly Albert, and Sam and Will Polewki.

ROYAL, MARYLEBONE.—*Robinson Crusoe*, by W. Muskerrey. Nettie Waite, Florence Merry, Joseph Ellis, Johnny J. Jones, J. K. Watton, T. G. Bailey, principals. (Christmas Eve.)

STANDARD.—*Robinson Crusoe*, by Martin Byam and A. Melville. Emily Spiller, Rita Trevano, Newman Maurice, J. C. Piddock, Charles Deane, Charley Rignold, Caroline Cushman (one of the Black Swan trio, who sang well), and Charles French, principals. Arthur Verne, clown.

SURREY.—*The Fair One with the Golden Locks*, by George Conquest and H. Spry. Amy and Cissy Farrell, Walton and Lester, Alice Westfield, Victoria Lytton, Laura Dyson, Lily Laurel, George, jun., Fred A. and C. Conquest, and Lily Wilford, principals.

PARKHURST.—*Robinson Crusoe*, by William Walton, who played Friday, and afterwards clown. Isabel Lindon, Annie Craston, Fawdon Vokes (afterwards harlequin), E. St. Alban as Dame Crusoe.

STRATFORD THEATRE ROYAL, E.—*Dick Whittington*, by Charles Stirling Parker, Lillian Bishop, Katie Fredericks, Master Giovini (Grimalkin), Fred Fredericks, Will Clements.

LYRIC, Hammersmith.—*Dick Whittington and his Cat*, by David James, junr., Frances Coventry, Queenie Lawrence, Walter King, May Verie, Maude d'Almaine, Verrie Verie, James Norris.

The Actors' Association, concerning which particulars were given in the last issue of DRAMATIC NOTES, has made much satisfactory progress during the year. Mr. Henry Irving is at the head of it, associated in the direction with an influential body of actors; and the members' roll already includes six or seven hundred names, many of them of distinction. *The Stage*—without which there would have been no Actors' Association—is also concerned to an extent in the existence of another society, i.e., the Theatrical Ladies' Guild, the object of which is to assist

necessitous married women-members of the profession, especially in the lower ranks, in the period of maternity. The society was originated and founded in November by Mrs. C. L. Carson ; and by the end of the year it was already high in favour with the ladies of the profession, who were co-operating very heartily with Mrs. Carson in furtherance of the good work. Miss Fanny Brough is the president, and Miss Katie James the vice-president, and there is a strong representative committee.

In revising proofs of this year's *DRAMATIC NOTES*, I find that I have omitted all mention of the death of Phineas T. Barnum, one of the greatest showmen of the age. He was born July 5th, 1810, and died April 7th, 1891, and was consequently eighty years of age. He commenced his first exhibition in 1834, after having been by turns clerk, shopkeeper, and editor. After his first exhibition he travelled for some years with shows, and eventually became proprietor in 1841 of Scudder's American Museum, from which he eventually amassed a very large fortune. In this museum were to be seen at various times anything to which the public could be attracted by advertisement, in which Mr. Barnum was a past master. He first exhibited Tom Thumb, he also engaged Jenny Lind, he purchased Jumbo, and, it will be remembered, brought his menagerie and natural curiosities to Olympia in 1889. He was completely burnt out once, and often had very severe losses ; but he was indomitable. He wrote his life in 1855, and several other works, in which he never spared himself as the prince of humbugs. He was liberal in his donations to his country, had many friends, and was much esteemed in America. He was three times a member of the Connecticut Legislature.

NEW THEATRES OPENED DURING 1891.—In London : Royal English Opera House, Cambridge Circus, W., Jan. 21st. In the Provinces : Metropole, Birkenhead, Feb. 9th ; Pleasure Gardens, Folkestone, Feb. 12th ; Lyceum, Ipswich, March 28th ; Palace of Varieties, Manchester, May 15th ; People's Palace, Sunderland, August 3rd ; Opera House, Southport, Sept. 7th ; Royal, Ashton-under-Lyne, Sept. 14th ; New Theatre, Cheltenham, Oct. 1st ; Royal, Kidderminster, Nov. 16th ; Prince's, Portsmouth, Dec. 26th.

NEW PLAYS AND IMPORTANT REVIVALS.

FROM JANUARY 1ST TO DECEMBER 31ST, 1891.

WITH THE DATES OF PRODUCTION AND CASTS OF CHARACTERS.

JANUARY.

5th. Lyceum. Revival.

MUCH ADO ABOUT NOTHING.

William Shakespeare's Comedy, in Five Acts, as arranged for the stage by HENRY IRVING.

1882.

<i>Benedick</i>	Henry Irving.
<i>Don Pedro</i>	W. Terriss.
<i>Don John</i>	Charles Glenney.
<i>Claudio</i>	J. Forbes Robertson.
<i>Leonato</i>	James Fernandez.
<i>Antonio</i>	H. Howe.
<i>Balthazar</i>	J. Robertson.
<i>Borachio</i>	F. Tyars.
<i>Conrade</i>	Charles Hudson.
<i>Friar Francis</i>	T. Mead.
<i>Dogberry</i>	S. Johnson.
<i>Verges</i>	S. Calhaem.
<i>Seacoal</i>	W. Archer.
<i>Oatcake</i>	Mr. Harbury.
<i>A Sexton</i>	Mr. Carter.
<i>A Messenger</i>	Mr. Haviland.
<i>A Boy</i>	K. Browne.
<i>Hero</i>	Jessie Millward.
<i>Margaret</i>	Lucia Harwood.
<i>Ursula</i>	L. Payne.
<i>Beatrice</i>	Ellen Terry.

1891.

<i>Benedick</i>	Henry Irving.
<i>Don Pedro</i>	Mr. Macklin.
<i>Don John</i>	Mr. Haviland.
<i>Claudio</i>	W. Terriss.
<i>Leonato</i>	T. Wenman.
<i>Antonio</i>	H. Howe.
<i>Balthazar</i>	J. Robertson.
<i>Borachio</i>	F. Tyars.
<i>Conrade</i>	Mr. Harvey.
<i>Friar Francis</i>	Alfred Bishop.
<i>Dogberry</i>	Mr. Mackintosh.
<i>Verges</i>	Mr. Davis.
<i>Seacoal</i>	W. Archer.
<i>Oatcake</i>	Mr. Reynolds.
<i>A Sexton</i>	Mr. Lacy.
<i>A Messenger</i>	Gordon Craig.
<i>A Boy</i>	Master Harwood.
<i>Hero</i>	Annie Irish.
<i>Margaret</i>	Kate Phillips.
<i>Ursula</i>	Miss Coleridge.
<i>Beatrice</i>	Ellen Terry.

13th. Vaudeville. Revival.

WOODBARROW FARM.

Original Comedy, in Three Acts, by JEROME K. JEROME.

<i>Piffin</i>	Thomas Thorne.
<i>Allen Rollett</i>	Bernard Gould.
<i>Luke Cranbourne</i>	Cecil M. Yorke.
<i>Mike Stratton</i>	F. Hamilton-Knight.
<i>Mr. Puttwee</i>	J. S. Blythe.
<i>Hon. Tom Gussett</i>	F. Gillmore.
<i>Baron von Schorr</i>	F. Grove.
<i>Richard Hanningford</i>	F. Hamilton-Knight.
<i>Ichabod</i>	C. Ramsey.
<i>Peters</i>	J. Wheatman.
<i>Colonel Jack Dexter</i>	Fred Thorne.
<i>Clara Dexter</i>	Edith Vane.
<i>Mrs. Rollett</i>	Emily Thorne.
<i>Rachael</i>	Miss Williamson.
<i>Deborah Deacon</i>	Ella Banister.

15th. Haymarket. First Performance.

THE DANCING GIRL.

New Four-act Play, by HENRY ARTHUR JONES.

<i>The Duke of Guisebury</i>	H. Beerbohm Tree.
<i>Hon. Reginald Slingsby</i>	F. Kerr.
<i>Augustus Cheevers</i>	Mr. Batson.
<i>David Ives</i>	James Fernandez.
<i>John Christison</i>	Fred Terry.
<i>Mr. Crake</i>	C. Allan.
<i>Mr. Goldspink</i>	Robb Harwood.
<i>Captain Leddra</i>	Charles Hudson.
<i>Charles</i>	Mr. Leith.
<i>Lady Bawtry</i>	Rose Leclercq.
<i>Lady Brisington</i>	Adelaide Gunn.
<i>Sybil Crake</i>	Miss Norreys.
<i>Drusilla Ives</i>	Julia Neilson.
<i>Faith Ives</i>	Blanche Horlock.
<i>Mrs. Christison</i>	Margaret Ayrton.
<i>Mrs. Leddra</i>	Mrs. E. H. Brooke.
<i>Sister Beatrice</i>	Miss Hethcote.

24th. Globe. First Performance.
ALL THE COMFORTS OF HOME.

Farical Comedy, in Three Acts, adapted:
 from *Ein Toller Einfall*, by W.
 GILLETTE and H. DUCKWORTH.

<i>Mr. Egbert Pettibone</i>	F. Glover.
<i>Rosabelle Pettibone</i>	Stella Maris.
<i>Emily Pettibone</i>	Sybil Carlisle.
<i>Alfred Hastings</i>	Norman Forbes.
<i>Tom</i>	Willie Phillips.
<i>Christopher Dabney</i>	Ian Robertson.
<i>Judson Langhorn</i>	L. D'Orsay.
<i>Fifi Orilanski</i>	Lily Linfield.
<i>Theodore Bender,</i>	
<i>Esq.</i>	Harry Paulton.
<i>Joséphine Bender</i>	Fanny Coleman.
<i>Evangeline Bender</i>	Mary Ansell.
<i>Augustus McDonald</i>	H. de Lange.
<i>Victor Smythe</i>	Gerald Gurney.
<i>Kate</i>	Adrienne Dairolles.
<i>Gretchen</i>	Eva Murray.

28th. New Olympic. Revival.
THE STRANGER.

Kotzebue's Play, as adapted by SHERIDAN,
 and arranged in Three Acts.

<i>The Stranger</i>	Wilson Barrett.
<i>Count Wintersen</i>	T. W. Percyval.
<i>Baron Steinsfort</i>	W. A. Elliott.
<i>Solomon</i>	Austin Melford.
<i>Peter</i>	George Barrett.
<i>Tobias</i>	Stafford Smith.
<i>Francis</i>	Cooper Cliffe.
<i>George</i>	P. Belmore.
<i>Countess Wintersen</i>	Lily Hanbury.
<i>Mrs. Haller</i>	Winifred Emery.
<i>Charlotte</i>	Lillie Belmore.
<i>Annette</i>	Maud Jefferies.
<i>Claudine</i>	Alice Gambier.
<i>Susan</i>	Lily Twyman.

31st. Royal English Opera House.
 First Performance.

IVANHOE.

New Three-act Romantic Opera, adapted
 from Sir Walter Scott's novel. Words
 by JULIAN STURGIS; Music by ARTHUR
 SULLIVAN.

Saturday, January 31st, 1891.

<i>Richard Cœur-de-</i>	
<i>Lion, King of</i>	
<i>England</i>	Norman Salmond.
<i>Prince John</i>	Richard Green.
<i>Sir Brian de Bois-</i>	
<i>Gilbert</i>	Eugene Oudin.
<i>Maurice de Bracy</i>	Chas. Kenningham.
<i>Lucas de Beaumanoir</i>	Adams Owen.
<i>Cedric the Saxon</i>	Frangcon Davies.
<i>Wilfrid, Knight of</i>	
<i>Ivanhoe</i>	Ben Davies.
<i>Friar Tuck</i>	Avon Saxon.

<i>Isaac of York</i>	Charles Copland.
<i>Locksley</i>	W. H. Stephens.
<i>The Squire</i>	F. Bovill.
<i>The Lady Rowena</i>	Esther Palliser.
<i>Ulrica</i>	Marie Groebl.
<i>Rebecca</i>	Margaret Macintyre.

Monday, February 2nd, 1891.

<i>Richard Cœur-de-</i>	
<i>Lion, King of</i>	
<i>England</i>	Franklin Clive.
<i>Prince John</i>	Richard Green.
<i>Sir Brian de Bois-</i>	
<i>Gilbert</i>	Eugene Oudin.
<i>Maurice de Bracy</i>	Chas. Kenningham.
<i>Lucas de Beaumanoir</i>	Adams Owen.
<i>Cedric the Saxon</i>	Frangcon Davies.
<i>Wilfrid, Knight of</i>	
<i>Ivanhoe</i>	Ben Davies.
<i>Friar Tuck</i>	Avon Saxon.
<i>Isaac of York</i>	Charles Copland.
<i>Locksley</i>	W. H. Stephens.
<i>The Squire</i>	F. Bovill.
<i>The Lady Rowena</i>	Lucille Hill.
<i>Ulrica</i>	Marie Groebl.
<i>Rebecca</i>	Miss Thudichum.

Wednesday, February 4th, 1891.

<i>Richard Cœur-de-</i>	
<i>Lion, King of</i>	
<i>England</i>	Norman Salmond.
<i>Prince John</i>	Richard Green.
<i>Sir Brian de Bois-</i>	
<i>Gilbert</i>	François Noijé.
<i>Maurice de Bracy</i>	Chas. Kenningham.
<i>Lucas de Beaumanoir</i>	Adams Owen.
<i>Cedric the Saxon</i>	W. H. Burgon.
<i>Wilfrid, Knight of</i>	
<i>Ivanhoe</i>	Mr. O'Mara.
<i>Friar Tuck</i>	Avon Saxon.
<i>Isaac of York</i>	Charles Copland.
<i>Locksley</i>	W. H. Stephens.
<i>The Squire</i>	F. Bovill.
<i>The Lady Rowena</i>	Esther Palliser.
<i>Ulrica</i>	Marie Groebl.
<i>Rebecca</i>	Margaret Macintyre.

FEBRUARY.

5th. Prince of Wales's. First Per-
 formance.

MAID MARIAN.

Comic Opera, in Three Acts, by H. B.
 SMITH; Music composed by REGINALD
 DE KOVEN.

<i>Robert, Earl of</i>	
<i>Huntingdon</i>	C. Hayden Coffin.
<i>Sir Tristram Testy</i>	H. Monkhouse.
<i>Sir Guy of Gisborne</i>	John Le Hay.
<i>Little John</i>	Leonard Russell.
<i>Bend-the-Bow</i>	Miss F. Darby.
<i>Friar Tuck</i>	Harry Parker.
<i>Much the Miller</i>	T. A. Shale.
<i>Will Scarlet</i>	Egbert Roberts.

<i>Allan-a-Dale</i> . . .	Violet Cameron.
<i>Maid o'-the-Mill</i> . . .	Mr. Collini.
<i>Annabel</i>	Attalie Claire.
<i>Dame Durden</i> . . .	Madame Amadi.
<i>Maid Marian</i> . . .	Marion Manola.

7th. Avenue. Revival.

MONTE CRISTO.

Romantic Drama, in Five Acts.

October 17th, 1868.

<i>Edmund Dantes</i> . .	Charles Fechter.
<i>Albert</i>	Alfred Mellon.
<i>Fernand</i>	Arthur Stirling.
<i>Danglars</i>	R. Phillips.
<i>M. de Villefort</i> . .	Mr. Ashley.
<i>Noirtier</i>	Benjamin Webster.
<i>Caderouse</i>	George Belmore.
<i>Carconte</i>	Mrs. Leigh Murray.
<i>Mercedes</i>	Carlotta Leclercq.

February 7th, 1891.

<i>Edmund Dantes</i> . .	Charles Warner.
<i>Albert</i>	E. H. Vanderfelt.
<i>Fernand</i>	J. G. Grahame.
<i>Danglars</i>	Luigi Lablache.
<i>M. de Villefort</i> . .	J. R. Crauford.
<i>Noirtier</i>	Henry Lee.
<i>Caderouse</i>	J. G. Taylor.
<i>M. Morel</i>	J. A. Howell.
<i>Father Dantes</i> . . .	Charles F. Fulton.
<i>Abbé Faria</i>	George Warde.
<i>Governor of Château d'If</i>	George Osborne.
<i>Commissary</i>	Harold Foster.
<i>Brigadier</i>	Thomas W. Ford.
<i>1st Agent</i>	Edward O'Neil.
<i>2nd Agent</i>	Alfred P. Phillips.
<i>1st Jailor</i>	George Arnold.
<i>2nd Jailor</i>	N. Johnson.
<i>Germain</i>	A. Godfrey.
<i>Servant</i>	B. Raikes.
<i>Penelon</i>	Rodney Miller.
<i>Sentinel</i>	L. Lanty.
<i>Carconte</i>	Elsie Chester.
<i>Mlle. Danglars</i> . . .	Helena Dacre.
<i>Mercedes</i>	Jessie Millward.

7th. Lyceum. Revival.

THE LYONS MAIL.

Melodrama, in Three Acts, founded by CHARLES READE on a celebrated French Trial.

May 19th, 1877.

<i>Joseph Lesurques</i> . .	} Henry Irving.
<i>Dubosc (Captain of a gang of 500)</i>	
<i>Courriol</i>	} (Members of the Fouinard gang)
<i>Choppard</i>	
<i>Fouinard</i>	
<i>Durochat</i>	
<i>Jerome Lesurques</i> . .	T. Mead.

<i>Dorval</i>	F. Tyars.
<i>Didier</i>	E. H. Brooke.
<i>Joliquet</i>	Lydia Howard.
<i>Guerneau</i>	H. Holland.
<i>Lambert</i>	G. Cartwright.
<i>Postmaster of Montgeron</i>	J. Collett.
<i>Coco</i>	Mr. Branscombe.
<i>Commissary of Police</i>	Mr. Halwood.
<i>Postilion</i>	Mr. Allen.
<i>Julie Lesurques</i> . . .	Virginia Francis.
<i>Niece to Postmaster</i> .	Miss Claire.
<i>Jeanette</i>	Isabel Bateman.

February 7th, 1891.

<i>Joseph Lesurques</i> . .	} Henry Irving.
<i>Dubosc (Captain of a gang of 500)</i>	
<i>Courriol</i>	} (Members of the Fouinard gang)
<i>Choppard</i>	
<i>Fouinard</i>	
<i>Durochat</i>	
<i>Jerome Lesurques</i> . .	Mr. Wenman.
<i>Dorval</i>	F. Tyars.
<i>Didier</i>	Mr. Haviland.
<i>Joliquet</i>	Mr. Harvey.
<i>Guerneau</i>	Gordon Craig.
<i>Lambert</i>	Mr. Lacy.
<i>Postmaster of Montgeron</i>	Mr. Davis.
<i>Coco</i>	Mr. Reynolds.
<i>Commissary of Police</i>	Mr. Cushing.
<i>Postilion</i>	Mr. Allen.
<i>Waiter</i>	Mr. Marion.
<i>Julie Lesurques</i> . . .	Miss Coleridge.
<i>Marie</i>	Miss Foster.
<i>Niece to Postmaster</i> .	Miss Brown.
<i>Jeanette</i>	Frances Ivor.

9th. New Olympic. Revival.

LIGHTS O' LONDON.

Original Drama, in Five Acts, by G. R. SIMS.

September 10th, 1881.

<i>Harold Armytage</i> . .	Wilson Barrett.
<i>Bess</i>	Mary Eastlake.
<i>Squire Armytage</i> . .	G. R. Peach.
<i>Clifford Armytage</i> . .	E. S. Willard.
<i>Marks</i>	J. Beauchamp.
<i>Seth Preen</i>	Walter Speakman.
<i>Mr. Skeffington</i> . . .	Mr. Wensleydale.
<i>Superintendents of Police</i>	{ Mr. Layard.
	{ Mr. Warren.
<i>Cutts and Walters</i> . .	{ H. Evans.
	{ Mr. Manning.
	{ W. P. Grainger.
<i>Constables</i>	{ C. Carthcart.
	{ B. Cullen.
<i>Philosopher Jack</i> . .	C. Coote.
<i>Percy de Vere, "Esq."</i>	Neville Doone.
<i>Trotters</i>	W. Waite.
<i>Porter at Casual Ward</i>	J. B. Morton.
<i>Jocj</i>	Master Worley.

<i>Jarvis</i>	George Barrett.
<i>Jim</i>	J. W. Phipps.
<i>Shakespeare Jarvis</i>	Eugenie Edwards.
<i>Mrs. Jarvis</i>	Mrs. Stephens.
<i>Hetty Preene</i>	Emmeline Ormsby.
<i>Tottie</i>	M. Clitherow.
<i>Sal</i>	Lizzie Adams.
<i>Janet</i>	Alice Cooke.
<i>Annie</i>	Georgina Wright.

February 9th, 1891.

<i>Harold Armytage</i>	Wilson Barrett.
<i>Bess</i>	Winifred Emery.
<i>Squire Armytage</i>	W. A. Elliott.
<i>Clifford Armytage</i>	H. Cooper Cliffe.
<i>Marks</i>	Stafford Smith.
<i>Seth Preene</i>	Austin Melford.
<i>Mr. Skeffington</i>	Mr. Wensleydale.
<i>Superintendents of Police</i>	{
	F. McLeay.
<i>Cutts and Wallers</i>	{ A. E. Field.
	W. Belmore.
<i>Constables</i>	{ Mr. Warren.
	P. Belmore.
<i>Man in the Park</i>	C. Duncan.
<i>Mr. Brown and Mr. Smith</i>	{ T. W. Percyval.
	Ambrose Manning.
<i>Philosopher Jack.</i>	Horace Hodges.
<i>Percy de Vere, "Esq."</i>	E. Irwin.
<i>Trotters</i>	
<i>Porter at Casual Ward</i>	Mr. Lloyd.
<i>Joy</i>	Master Wright.
<i>Jarvis</i>	George Barrett.
<i>Jim</i>	Mr. King.
<i>Shakespeare Jarvis</i>	Louie Wilmot.
<i>Mrs. Jarvis</i>	Mrs. Henry Leigh.
<i>Hetty Preene</i>	Lily Hanbury.
<i>Tottie</i>	
<i>Sal</i>	Harrietta Polini.
<i>Janet</i>	Alice Gambier.
<i>Annie</i>	Maud C. Jefferies.

18th. New Olympic. First Performance.

THE YORKSHIRE LASS.

New Drama, in Four Acts, written for Miss Eastlake by WILTON JONES.

<i>General Sir Gilbert Selwyn</i>	Charles J. Fulton.
<i>Jack Selwyn</i>	A. Bourchier.
<i>Capt. Stewart Digby</i>	R. S. Boleyn.
<i>Stephen Milson</i>	F. H. Macklin.
<i>Dick Blosser</i>	George Barrett.
<i>Maurice Thorne</i>	H. Sparling.
<i>Gabriel Oxtoby</i>	A. G. Leigh.
<i>Inspector Exley</i>	W. L. Belmore.
<i>Sergeant Kackles</i>	Paul Belmore.
<i>Elise de Mornay</i>	Gertrude Warden.
<i>Kate Grantley</i>	Gwendolyn Floyd.
<i>Patty</i>	Kate Phillips.
<i>John Selwyn, jun.</i>	
(aged 5)	Christine Bernard.
<i>Faith</i>	Mary Eastlake.

23rd. Vaudeville. First Performance.
ROSMERSHOLM.

Drama, in Four Acts, by HENRIK IBSEN.

<i>Pastor Rosmer</i>	F. R. Benson.
<i>Rector Kroll</i>	Athol Forde.
<i>Ulric Brendel</i>	Charles Hudson.
<i>Peter Mortensgard</i>	J. Wheatman.
<i>Madame Helseth</i>	May Protheroe.
<i>Rebecca West</i>	Florence Farr.

26th. St. James's. First Performance.
THE IDLER.

Play, in Four Acts, by C. HADDON CHAMBERS.

<i>Mark Cross</i>	George Alexander.
<i>Sir John Harding,</i>	
<i>M.P.</i>	Herbert Waring.
<i>Simeon Strong (of New York)</i>	John Mason.
<i>Genl. Merryweather</i>	Nutcombe Gould.
<i>Bennett</i>	Alfred Holles.
<i>Lady Harding</i>	Marion Terry.
<i>Mrs. Cross</i>	Lady Monckton.
<i>Mrs. Glynn-Stan-</i>	
<i>more</i>	Gertrude Kingston.
<i>Kate Merryweather.</i>	Maude Millett.

28th. Princess's. First Performance.
LADY BARTER.

Original Comedy of Modern Life, in Three Acts, by CHARLES COGHAN.

<i>Lord Brent</i>	Lewis Waller.
<i>Archdeacon Short</i>	Fred Everill.
<i>General Peters</i>	Arthur Stirling.
<i>Colonel Pearce</i>	Charles Coghlan.
<i>Wright</i>	Hubert Druce.
<i>Servant</i>	Mr. Kingscote.
<i>Lady Barter</i>	Mrs. Langtry.
<i>The Hon. Mary Brent</i>	Helen Forsyth.
<i>Justine</i>	Ethel Hope.

MARCH.

3rd. Vaudeville. First Performance.
OUR ANGELS.

New Original Drama, in Three Acts, by Dr. G. H. R. DABBS and EDWARD RIGHTON.

<i>Sir Beevor Vandyke</i>	Lawrence D'Orsay.
<i>Mr. Tarbard</i>	Ernest Hendrie.
<i>Morton Farquharson</i>	Lewis Waller.
<i>Rupert Cardwell,</i>	
<i>M.D.</i>	Ben Webster.
<i>Percy Fortescue</i>	H. Eversfield.
<i>Blinker</i>	W. H. Vernon.
<i>Dr. McRobin</i>	Herberte Basing.
<i>Hotel Manager</i>	Mr. Aysom.
<i>Mr. Hamish</i>	Mr. Sydney.
<i>Police Inspector</i>	W. Wyes.
<i>Sandy</i>	W. Riley.
<i>Jock</i>	Edward Righton.
<i>Lily</i>	Beatrice Lamb.
<i>Maud</i>	Fanny Brough.

4th. Lyceum. Revival.

CHARLES I.

Play, in Four Acts, by W. G. WILLS.

September 28th, 1872.

<i>Charles I.</i>	Henry Irving.
<i>Lord Huntley</i> . . .	E. P. Addison.
<i>Lord Moray</i>	E. F. Edgar.
<i>Oliver Cromwell.</i> .	G. Belmore.
<i>Ireton</i>	R. Markby.
<i>Princess Elizabeth</i> .	Willia Brown.
<i>Prince James</i> . . .	Miss Allcroft.
<i>Lady Eleanor</i> . . .	G. Pauncefort.
<i>Queen Henrietta</i>	
<i>Maria</i>	Isabel Bateman.

March 4th, 1891.

<i>Charles I.</i>	Henry Irving.
<i>Lord Huntley</i> . . .	H. Howe.
<i>Lord Moray</i>	W. Terriss.
<i>Oliver Cromwell.</i> .	T. Wenman.
<i>Ireton</i>	F. Tyars.
<i>Princess Elizabeth</i> .	Minnie Terry.
<i>Prince James</i> . . .	Miss Webb.
<i>Lady Eleanor</i> . . .	Annie Irish.
<i>Queen Henrietta</i>	
<i>Maria</i>	Ellen Terry.

7th. Garrick. First Performance.

LADY BOUNTIFUL.

New and Original Play, in Four Acts, by
A. W. PINERO.

<i>Sir Lucian Brent,</i>	
<i>Bart.</i>	Gilbert Hare.
(His first appearance in London.)	
<i>Sir Richard Philliter,</i>	
<i>Q.C.</i>	C. W. Somerset.
<i>Roderick Heron</i> . . .	John Hare.
<i>Dennis Heron</i> . . .	J. Forbes-Robertson.
<i>John Veale</i>	Charles Groves.
<i>Pedgrift (a Parish</i>	
<i>Clerk and Sexton)</i>	R. Cathcart.
<i>Wimple</i>	John Byron.
<i>Floyce</i>	R. Power.
<i>A Villager</i>	Henry Rivers.
<i>Miss Brent</i>	Carlotta Addison.
<i>Camilla Brent</i> . . .	Kate Rorke.
<i>Beatrice Brent</i> . . .	Beatrice Ferrari.
<i>Mrs. Veale</i>	Dolores Drummond.
<i>Margaret Veale</i> . . .	Marie Linden.
<i>Mrs. Hodnut (a Pew</i>	
<i>Opener)</i>	Caroline Elton.
<i>Amelia</i>	Miss Webster.
<i>A Villager</i>	E. Turtle.

13th. Royalty. First Performance.

GHOSTS.

A Family Drama, in Three Acts, by
Henrik Ibsen; translated by WILLIAM
ARCHER.

<i>Mrs. Alving</i>	Mrs. T. Wright.
<i>Oswald Alving</i> . . .	Frank Lindo.

<i>Pastor Manders</i> . .	Leonard Outram.
<i>Jacob Engstrand</i> .	Sydney Howard.
<i>Regina</i>	Edith Kenward.

14th. Court. First Performance.

THE VOLCANO.

Original Farce, in Three Acts, by R. R.
LUMLEY.

<i>The Duke of Dono-</i>	
<i>way</i>	Arthur Cecil.
<i>Visct. Ratcliffe, M.P.</i>	W. Grossmith.
<i>The Hon. Gilbert</i>	
<i>Stukeley</i>	A. Aynesworth.
<i>Capt. Roland Gurney,</i>	
<i>R.N.</i>	Brandon Thomas.
<i>Daniel Fultbeck</i> . .	Fred Cape.
<i>Ponter</i>	John Clulow.
<i>Veeley</i>	Master Wilson.
<i>Gridd</i>	Master Westgate.
<i>The Duchess of</i>	
<i>Donoway</i>	Carlotta Leclercq.
<i>Lady Barbara</i> . . .	Marion Caldwell.
<i>Lady Mabel</i>	P. Hudspeth.
<i>Mrs. Delancey Valen-</i>	
<i>tine</i>	Mrs. John Wood.

18th. Vaudeville. First Performance.

DIAMOND DEANE.

New Play, in Four Acts, by HENRY W.
J. DAM.

<i>The Rev. Thomas</i>	
<i>Grant</i>	Thomas Thorne.
<i>Mr. Henry Denni-</i>	
<i>son, M.P.</i>	H. B. Conway.
<i>Robert Dennison (in</i>	
<i>the Blues)</i>	W. Scott Buist.
<i>Lord Sheldon</i> . . .	L. D'Orsay.
<i>John Murray (of</i>	
<i>Scotland Yard)</i> . .	J. S. Blythe.
<i>Johnson</i>	Fred Thorne.
<i>Lyons</i>	C. Ramsey.
<i>Mary Dennison</i> . .	Dorothy Dorr.
<i>Miss Young</i>	Jessie Millward.
<i>Mrs. MacLane</i> . . .	Mrs. Canninge.

19th. New Olympic. First Performance.

FATHER BUONAPARTE.

New Three-act Play, by CHARLES HUDSON.

<i>Abbè Buonaparte</i> . .	Wilson Barrett.
<i>Stephano</i>	S. Miller Kent.
<i>Dr. Findon</i>	Austin Melford.
<i>General Morivart</i> . .	Edward Irwin.
<i>Colnaghi</i>	Franklin McLeay.
<i>A Soldier</i>	Mr. Aubrey.
<i>Countess D'Osa</i> . .	Frances Ivor.
<i>Luzette</i>	Alice Cooke.
<i>Mattea</i>	Lillie Belmore.
<i>Addle</i>	Winifred Emery.

28th. Avenue. First Performance.

THE "HENRIETTA."

Comedy, in Four Acts, by BRONSON HOWARD.

<i>Nicholas Vanalstyne</i>	W. H. Vernon.
<i>Dr. Parke Wainwright</i>	Yorke Stephens.
<i>Nicholas Vanalstyne, jun.</i>	Lewis Waller.
<i>Bertie Vanalstyne</i>	John L. Shine.
<i>Lord Arthur Tre-lawney</i>	Earle Douglas.
<i>Rev. Dr. Murray Hilton</i>	D. Robertson.
<i>Watson Flint</i>	Henry Lee.
<i>Muggrave</i>	Charles F. Leon.
<i>Mrs. Cornelia Op-dyke</i>	Fanny Brough.
<i>Rose Vanalstyne</i>	Florence West.
<i>Agnes Lockwood</i>	Marion Lea.
<i>Lady Arthur Tre-lawney</i>	Mary Jocelyn.

8th. Princess's. First Performance in London.

LINDA GREY.

Original Play, in Five Acts, by the late SIR CHARLES YOUNG.

<i>Victor Broughton</i>	Bernard Gould.
<i>Lord Parkhurst</i>	Herbert Standing.
<i>Sir Dennis Broughton</i>	E. B. Norman.
<i>Zed Jay</i>	Fred Everill.
<i>Captain Beauport</i>	E. Maurice.
<i>Ashby</i>	S. H. Lechmere.
<i>Dean</i>	Mr. Kingscote.
<i>Wilson</i>	Hubert Druce.
<i>Lady Broughton</i>	May Whitty.
<i>Priscilla Royal (from America)</i>	Laura Linden.
<i>Jane</i>	Ethel Hope.
<i>Linda Grey (known on the London stage as Mrs. Colmore)</i>	Mrs. Langtry.

31st. Prince of Wales's. First Performance.

L'ENFANT PRODIGE.

Three-act Musical Play without words, written by MICHEL CARRÉ, fils; Music by ANDRÉ WORMSER.

<i>Pierrot, jun.</i>	Jane May.
<i>Madame Pierrot</i>	Mme. Schmidt.
<i>Phrynette</i>	Francesca Zanfretta.
<i>Pierrot, sen.</i>	M. Courtès.
<i>Le Baron</i>	Louis Gouget.
<i>Servant</i>	Jean Arcueil.

APRIL.

1st. Criterion. Revival.

THE SCHOOL FOR SCANDAL.

RICHARD BRINSLEY SHERIDAN's Comedy.

<i>Sir Peter Teasle</i>	William Farren.
<i>Sir Oliver Surface</i>	H. H. Vincent.
<i>Charles Surface</i>	Charles Wyndham.
<i>Joseph Surface</i>	A. Bourchier.
<i>Crabtree</i>	William Blakeley.
<i>Sir Benjamin Backbite</i>	Cyril Maude.
<i>Careless</i>	George Giddens.
<i>Sir Harry Bumper</i>	F. Atherley.
<i>Sir Toby</i>	Mr. Playfair.
<i>Snake</i>	S. Hewson.
<i>Moses</i>	S. Valentine.
<i>Rouley</i>	F. Emery.
<i>Trip</i>	Mr. Meadows.
<i>Servant</i>	Mr. Shelley.
<i>Lady Teasle</i>	Mrs. Bernard Beere.
<i>Maria</i>	Mary Moore.
<i>Mrs. Candour</i>	M. A. Victor.
<i>Lady Sneerwell</i>	Emily Fitzroy.
<i>Maid</i>	Ella Terriss.

16th. Criterion. First Performance.

RICHARD SAVAGE.

Play, in Four Acts, by J. M. BARRIE and H. B. MARRIOTT WATSON.

<i>Richard Savage</i>	Bernard Gould.
<i>Sir Richard Steele</i>	Cyril Maude.
<i>Colonel Jocelyn</i>	Leonard Outram.
<i>Jacob Tonson</i>	Compton Courtts.
<i>Aynston</i>	E. Webster Lawson.
<i>Sir George Sandys</i>	F. Brandon.
<i>Will</i>	W. Lugg.
<i>Lady Macclesfield</i>	Louise Moodie.
<i>Lady Yuill</i>	Marie Fraser.
<i>Betty Steele</i>	Helen Forsyth.
<i>Prue</i>	Phyllis Broughton.

20th. Vaudeville. First Performance.

HEDDA GABLER.

Drama, in Four Acts, by HENRIK IBSEN.

<i>George Tesman</i>	Scott Buist.
<i>Mrs. Hedda Tesman</i>	Elizabeth Robins.
<i>Miss Juliana Tesman</i>	H. Cowen.
<i>Mrs. Elvsted</i>	Marion Lea.
<i>Judge Brack</i>	Charles Sugden.
<i>Ejlert Løvborg</i>	Arthur Elwood.
<i>Bertha</i>	Patty Chapman.

21st. New Olympic. First Performance.

THE ACROBAT.Entirely new adaptation, in Four Acts, by WILSON BARRETT, of *Pailasse*.

<i>Belphegor</i>	Wilson Barrett.
<i>Madeline</i>	Winifred Emery.
<i>Henri</i>	Eddie King.
<i>Jeanette</i>	Pollie Smith.

<i>Flip Flap</i>	George Barrett.
<i>The Duke de Montbazon</i>	Austin Melford.
<i>The Count de Blangy Lavarennès (assuming the name of the Chevalier de Rollac)</i>	W. A. Elliott.
Cooper Cliffe.	
<i>Viscount Hercule</i>	Horace Hodges.
<i>Viscount D'Arpignol Marquis de Courgemont</i>	Ambrose Manning.
T. W. Percyval.	
<i>General Pouffière</i>	Edward Irwin.
<i>The Doctor</i>	F. McLeay.
<i>Grela</i>	Stafford Smith.
<i>Jason</i>	Paul Belmore.
<i>Servant to Mdlle. Flora</i>	W. Belmore.
<i>Servant to the Duke Mdlle. Flora</i>	Lilly Hanbury.
<i>Mdlle. Anastasia</i>	Lillie Belmore.
<i>Mdlle. Fanny</i>	Harietta Polini.
<i>Mdlle. de Vermann-dois</i>	Louie Wilmot.
<i>Mrs. Henry Leigh.</i>	
<i>Madame Catherine.</i>	
<i>Thérèse</i>	Alice Gambier.

Characters in the Masquerade.

<i>Diana</i>	Lillie Belmore.
<i>Cupid</i>	Louie Wilmot.
<i>Mercury</i>	H. Polini.
<i>Apollo</i>	Miss Foote.
<i>Venus</i>	Miss Bedford.
<i>Adonis</i>	Miss Butler.
<i>Juno</i>	Maud C. Jefferies.
<i>Mars</i>	Horace Hodges.
<i>Jupiter</i>	James A. Welch.
<i>Punch</i>	A. Manning.
<i>Pierrot</i>	T. W. Percyval.

30th. Criterion. First Performance.

HUSBAND AND WIFE.

Farical Comedy, in Three Acts, by F. C. PHILIPS and PERCY FENDALL.

<i>Adolphus Green-thorne</i>	George Giddens.
<i>Montrevor Smith</i>	W. Blakeley.
<i>Alfred Stepit</i>	James Nelson.
<i>Phillip Softdown</i>	S. Hewson.
<i>Mr. Delamere</i>	F. Emery.
<i>Inspector Thickhead</i>	S. Valentine.
<i>Waiter</i>	Mr. Shelley.
<i>Mrs. Springfield</i>	Laura Linden.
<i>Mrs. Greenthorne</i>	Carlotta Addison.
<i>Mrs. Montrevor Smith</i>	M. A. Victor.
<i>Mrs. Phillip Softdown</i>	Ella Terriss.
<i>Mrs. Delamere</i>	Annie Hill.
<i>Mary</i>	Edith Kenward.

MAY.

6th. Court. First Performance.

THE LATE LAMENTED.

An adaptation of M. Bisson's Farce *Feu Toupinel*, in Three Acts, by FRED HORNER.

<i>Mr. Stuart Crosse</i>	Arthur Cecil.
<i>Major Joseph Marshall</i>	H. Standing.
<i>Mr. Richard Webb</i>	E. A. Aynesworth.
<i>Mr. Fawcett</i>	G. Farquhar.
<i>Parker</i>	Fred Cape.
<i>Jansen Smith</i>	Charles Rock.
<i>Porter</i>	John Clulow.
<i>Mrs. Stuart Crosse</i>	Mrs. John Wood.
<i>Mrs. Richard Webb</i>	Rosina Filippi.
<i>Kate Morgan</i>	Mrs. Edmund Phelps.
<i>Mary</i>	F. Harrington.

11th. Terry's. First Performance.

THE LADY FROM THE SEA.

Play, in Five Acts, by Henrik Ibsen; translated (with the permission of the author) by ELEANOR MARX AVELING.

<i>Dr. Wangel</i>	Oscar Adye.
<i>Ellida Wangel</i>	Rose Meller.
<i>Bolette</i>	Violet Armbruster.
<i>Hilde</i>	Edith Kenward.
<i>Arnholm</i>	Leonard Outram.
<i>Lyngstrand</i>	H. Sparling.
<i>Ballested</i>	Ernest Pattison.
<i>A Stranger</i>	Charles Dalton.

12th. Lyceum. Revival.

NANCE OLDFIELD.

Comedy, in One Act, by CHARLES READE.

<i>Mrs. Anne Oldfield</i>	Ellen Terry.
<i>Susan Oldfield</i>	Kate Phillips.
<i>Nathan Oldworthy</i>	T. N. Wenman.
<i>Alexander Oldworthy</i>	Gordon Craig.

12th. Lyceum. Revival.

THE CORSICAN BROTHERS.

Legendary Drama, founded upon Dumas' novel "Les Frères Corses," and adapted for Charles Kean by DION BOUCICAULT.

<i>M. Fabien dei Franchi</i>	<div style="display: inline-block; vertical-align: middle;"> <div style="writing-mode: vertical-rl; transform: rotate(180deg); font-size: small;">twin brothers</div> </div>	Henry Irving.
<i>M. Louis dei Franchi</i>		
<i>M. de Château Renaud</i>		
<i>The Baron de Montgiron</i>		W. Terriss.
<i>M. Alfred Meynard</i>		F. H. Macklin.
<i>Colonna Corsican</i>		Mr. Haviland.
<i>Orlando peasants</i>		S. Johnson.
		T. N. Wenman.

Antonio Sanola

(Judge of the district)	Martin Harvey.
Giordano Martelli	Mr. Tyars.
Griffo	Mr. Archer.
Boissec (a Wood-cutter)	Mr. Reynolds.
M. Verner	Mr. Lacy.
M. Beauchamp	Gordon Craig.
Tomaso (a Guide)	Mr. Tabb.
A Surgeon	Mr. Gurney.
Emilie de l'Esparre	Annie Irish.
Madame dei Franchi	Mrs. Pauncefort.
Coralie	Kate Phillips.
Estelle	Amy Coleridge.
Eugenie	Miss Oldcastle.
Celestine	Miss Foster.
Rose	Miss Clive.
Marie	Miss de Silva.

16th. Shaftesbury. Revival.**HANDFAST.**

Original Play, in Three Acts, by HENRY HAMILTON and MARK QUINTON.

Earl of Cirencester	Lewis Waller.
Austin Woodville	Cyril Maude.
Lambert D'Arcy	W. L. Abingdon.
Comte de Préville	William Herbert.
Visconte de Jarnac	H. de Lange.
Mr. Barnard	J. Beauchamp.
Marmaduke Marsh	H. Reeves-Smith.
Dr. Stubley	John Gibson.
Madame de Ligniac	Winifred Emery.
Irene Kingston	Annie Hughes.
Mrs. Trefusis	Carlotta Leclercq.
Servant (to Madame de Ligniac)	Miss Bessie.

26th. Drury Lane. Revival.**FORMOSA.**

Drama, in Three Acts, by DION BOUCICAULT.

August 5th, 1869.

Tom Burroughs	J. B. Howard.
Lord Eden	Maggie Brennan.
Compton Kerr	Henry Irving.
Major Jorum	David Fisher.
Dr. Doremus	Mr. Barrett.
Sam Boker	John Rouse.
Bob Saunders	Brittain Wright.
Spooner	F. Charles.
Jenny Boker	K. Rodgers (Formosa).
Mrs. Boker	Mrs. John Billington.
Nelly Saunders	Miss Dalton.
Mrs. Dudley	Miss Hudspeth.
Countess	M. Elsworthy.
Edith Burroughs	Miss Macdonald.

May 25th, 1891.

Tom Burroughs	Charles Glenney.
Lord Eden	Katie James.
Compton Kerr	Mark Quinton.
Major Jorum	Austin Melford.
Dr. Doremus	Walter Russell.
Sam Boker	Julian Cross.
Bob Saunders	Harry Nicholls.
Spooner	Cecil Crofton.
Byfield	Ronald Power.
Bancroft	H. Martin.
Sadler	F. Bolton.
Cutts	R. Kemble.
Hervey	H. Lillford.
Merivale	Mr. Drelincourt.
Lord Talbot	Mr. Faulkner.
Burbage	J. Stoner.
Jenny Boker	Jessie Millward.
Mrs. Boker	Mrs. John Billington.
Nelly Saunders	Mary Ansell.
Mrs. Lestelle	Miss Conroy.
Mrs. Dudley	Alice Kingsley.
Sybil Fletcher	Miss Bartlett.
Maud Lester	Alice Selby.
Mabel Grace	L. Brooking.
Countess	Miss Winter.
Constance Beresford	Miss Wallace.
Edith Burroughs	Miss Le Bert.
Dudley	Clifford Leigh.
Policeman	Mr. MacVicars.
Murray	Frank Damser.
Cobb	Thomas Terriss.
Welch	James Darlington.

JUNE.

1st. Strand. First Performance.

A NIGHT'S FROLIC.

Farical Comedy, in Three Acts (suggested by the German of Von Moser), by GUS THOMAS and HELEN BARRY.

Lady Betty Vane	Alice Atherton.
Mrs. Sophie Sedley	Florence West.
Nellie Stanton	Georgie Esmond.
Sarah	Venie Bennett.
Commodore Stanton	Willie Edouin.
Mr. Oakley Sedley	P. F. Marshall.
Captain Alfred Chandon	Charles S. Fawcett.
Mr. Claudé Elmont	S. Barraclough.
Phil Sawyer	William Lugg.

2nd. Criterion. Revival (matinée).

A DOLL'S HOUSE.

Ibsen's Play, in Three Acts; WILLIAM ARCHER's version.

Thorvald Helmer	Frank Rodney.
Dr. Rank	W. L. Abingdon.
Nils Krogstad	Charles Fulton.
Porter	Mr. Brooke.
Mrs. Linden	Lucia Harwood.
Anna (the Nurse)	Mrs. E. H. Brooke.
Ivar { Nora's }	Eric Field-Fisher.
Emmie { children }	Caryl Field-Fisher.
Maid-servant	Miss Brooke.
Nora (Helmer's wife)	Miss Norreys.

4th. Avenue. First Performance.**SERGE PANINE.**

Play, in Five Acts, from the French of
M. GEORGES OHNET.

<i>Prince Serge Panine</i>	Lewis Waller.
<i>M. Cayrol</i>	W. H. Vernon.
<i>Pierre de la Rue</i>	Webster Lawson.
<i>Henry Desvarennes</i>	Compton Courtts.
<i>Mr. Herzog</i>	Hamilton Knight.
<i>Maréchal</i>	H. Dana.
<i>Jules</i>	Mr. Drew.
<i>Madame Desvarennes</i>	Genevieve Ward.
<i>Micheline</i>	Miss Webster.
<i>Jeanne</i>	Estelle Burney.
<i>Cecile</i>	Miss Baines.

6th. Terry's. First Performance.**THE LANCASHIRE SAILOR.**

By BRANDON THOMAS.

<i>Ralph Ormerod</i>	W. L. Branscombe.
<i>Alfred</i>	Brandon Thomas.
<i>Erasmus Ellerby</i>	Compton Courtts.
<i>Alice Ormerod</i>	Edith Chester.
<i>Martha Remnant</i>	Dolores Drummond.

A COMMISSION.

By WEEDON GROSSMITH.

<i>Marshall</i>	Forbes Dawson.
<i>Shaw</i>	W. Grossmith.
<i>Gloucester</i>	Brandon Thomas.
<i>Mrs. Hemmersley</i>	Lily Hanbury.
<i>Parker</i>	Day Ford.

A PANTOMIME REHEARSAL.

By CECIL CLAY.

<i>Jack Deedes</i>	C. P. Little.
<i>Sir Charles Grandison</i>	A. Danemore.
<i>Lord Arthur Pomeroy</i>	W. Grossmith.
<i>Capt. Tom Robinson</i>	Brandon Thomas.
<i>Lady Muriel Beauclerc</i>	Helena Dacre.
<i>Miss Lily</i> { <i>Eaton</i> }	Laura Linden.
<i>Miss Violet</i> { <i>Belgrave</i> }	Edith Chester.
<i>Miss May</i> { <i>Russell</i> }	Ruby Tyrrell.
<i>Miss Rose</i> { <i>Portman</i> }	Miss Tyrrell.
<i>Lady Sloane-Willery</i>	Day Ford.
<i>Tomkins</i>	W. Johnson.

18th. Criterion. First Performance.**SHYLOCK AND CO.**

Farce, in Three Acts, adapted from the
French of Bataille and Feguere, by
GEORGE CANNINGE and ALBERT
CHEVALIER.

<i>Prince Zannibulu</i>	H. Eversfield.
<i>Dr. Gossage</i>	S. Valentine.
<i>Mr. Elijah Quarm</i>	W. Blakeley.

<i>Hector Rolleston</i>	H. V. Esmond.
<i>Sergeant Bonser</i>	A. Leigh.
<i>Burton</i>	F. Emery.
<i>Mrs. Gossage</i>	Marie Illington.
<i>Minnie</i>	Ella Terriss.
<i>Mrs. Quarm</i>	Fanny Frances.
<i>Lucy</i>	Mabel Hardinge.

25th. Shaftesbury. First Performance.**CLEOPATRA.**

Three-act Farceical Comedy, adapted from
the French *Les Amours de Cleopatre*, by
ARTHUR SHIRLEY.

<i>Simon Rawkins</i>	Harry Paulton.
<i>Edwin Vane</i>	Fred Mervin.
<i>Bob Lupton</i>	Scott Buist.
<i>Jelks</i>	A. Newark.
<i>Montague Mowler</i>	H. de Lange.
<i>Landlord of the</i> <i>"Compass"</i>	E. Stirling.
<i>Policeman</i>	Stephen Caffrey.
<i>Milly Rawkins</i>	Lilian Hingston.
<i>Cleopatra Collins</i>	Maud Milton.

30th. Shaftesbury. First Performance.**THE RULE OF THREE.**

Original Play, in Four Acts, by PIERRE
LECLERCQ.

<i>Arnold Seago</i>	F. Mervin.
<i>Valentine Mayhood</i>	Fuller Mellish.
<i>Dr. Barvil</i>	John Carter.
<i>Tom Chantler</i>	W. Everard.
<i>David Banks</i>	Julian Cross.
<i>Stephen Banks</i>	Henry Nelson.
<i>Bernice Seago</i>	Alma Murray.
<i>Gertrude Banks</i>	Mary Jocelyn.
<i>Annie</i>	Phyllis Ayriam.

30th. Savoy. First Performance.**THE NAUTCH GIRL; OR, THE
RAJAH OF CHUTNEYPORE.**

New Indian Comic Opera, in Two Acts,
written by GEORGE DANCE, composed
by EDWARD SOLOMON, the lyrics by
GEORGE DANCE and FRANK DESPREZ.

<i>Punka</i>	R. Barrington.
<i>Indru</i>	Courtice Pounds.
<i>Pyjama</i>	Frank Thornton.
<i>Chinna Loofa</i>	Jessie Bond.
<i>Suttee</i>	Miss Saumarez.
<i>Cheetah</i>	Miss Lawrence.
<i>Baboo Currie</i>	Frank Wyatt.
<i>Hollee Beebe</i>	Lenore Snyder.
<i>Banyan</i>	Louise Rowe.
<i>Kalee</i>	Annie Cole.
<i>Tiffin</i>	Cora Tinnie.
<i>Bumbo</i>	W. H. Denny.

JULY.

1st. Criterion. First Performance.

MRS. ANNESLEY.

Play, in Three Acts, by J. F. COOKE.

<i>Mr. Brandreth</i> . . .	Bassett Roe.
<i>Mr. Annesley</i> . . .	John Beauchamp.
<i>Father André</i> . . .	William Herbert.
<i>Frank Seagrave</i> . . .	F. Harrison.
<i>Dr. Ellis</i>	Charles Allan.
<i>Rackstraw</i>	Compton Coultis.
<i>William</i>	Mr. Warden.
<i>Waiter</i>	Mr. Duval.
<i>Estelle Brandreth</i> . .	May Whitty.
<i>Mrs. Annesley</i> . . .	Beatrice Lamb.

4th. Vaudeville. First Performance.

GABRIEL'S TRUST.

Domestic Drama, in One Act, by ALFRED C. CALMOUR.

<i>Gabriel Stroud</i> . . .	Alfred C. Calmour.
<i>George Field</i> . . .	Philip Cunningham.
<i>Thomas Rhodes</i> . . .	H. Nelson.
<i>Constable</i>	J. Wheatman.
<i>Mary Mason</i>	Alice Bruce.
<i>Janet</i>	Florence Haydon.

7th. Comedy. Placed in evening bill.

HUSBAND AND WIFE.

Original Farical Comedy, in Three Acts, by F. C. PHILLIPS and PERCY FENDALL.

<i>Sir George Muddle</i> (<i>Stipendiary Magistrate</i>)	C. Brookfield.
<i>Adolphus Green-thorne</i>	George Giddens.
<i>Montrevor Smith</i> . . .	W. F. Hawtrey.
<i>Alfred Stepit</i>	James Nelson.
<i>Philip Softdown</i> . . .	Gerald Gurney.
<i>Mr. Delamere</i>	S. H. Lechmere.
<i>Waiter</i>	S. Handel.
<i>Inspector Thickhead</i> .	W. Wyes.
<i>Clerk</i>	E. Cosham.
<i>Usher</i>	C. Milton.
<i>P.C. Blunt</i>	G. A. Vaughan.
<i>Mrs. Springfield</i> . . .	Lottie Venne.
<i>Mrs. Greenthorne</i> . .	Vane Featherston.
<i>Mrs. Montrevor Smith</i>	Ada Murray.
<i>Mrs. Phillip Soft-down</i>	Ethel Norton.
<i>Mrs. Delamere</i>	Ethel Matthews.
<i>Mary</i>	Edith Kenward.

7th. Globe. First Performance.

THE SCAPEGOAT.

Original Play, in Four Acts, by WILTON JONES.

<i>Aubrey de Vaux</i> . . .	Lewis Waller.
<i>Bruce Laidlaw</i> . . .	William Herbert.
<i>Mr. Smith</i>	S. Herbert-Basing.
<i>Dr. Marsden</i>	John Beauchamp.
<i>Burton</i>	A. Newark.

<i>Lola</i>	Florence West.
<i>Mabyn Laidlaw</i> . . .	Annie Hughes.
<i>Lady Ermyntrode</i> . .	
<i>Laidlaw</i>	Carlotta Leclercq.
<i>The Marquise de Vaux</i>	Mrs. Theodore Wright.
<i>Ella Granville</i> . . .	Gertrude Warden.
<i>Miss Fox-Willoughby</i> .	Adela Houston.
<i>Jennings</i>	Miss Florence.

23rd. Criterion. First Performance.

MISS DECIMA.

Operatic Comedy, in Three Acts, composed by E. AUDRAN, and adapted from the French of M. Boucheron by F. C. BURNAND.

<i>The Rev. Dr. Jeremiah Jackson</i> . . .	David James.
<i>Peter Paul Rolleston</i> .	Charles Conyers.
<i>Chevalier Patrick Julius O'Flanagan</i> .	Chauncey Olcott.
<i>Bertie Brown</i>	Templar Saxe.
<i>Marmaduke Jessop</i> . .	Welton Dale.
<i>Donald Quord</i>	F. Besnon.
<i>Jules</i>	H. Gordon.
<i>La Senora de Var-ganas</i>	M. A. Victor.
<i>Senora Inez</i>	Josephine Findlay.
<i>Flora</i>	Lucy Buckstone.
<i>Jeannie</i>	Fanny Frances.
<i>Rosa</i>	A. McKae.
<i>Mdlle. Coralie</i>	B. Vere.
<i>Miss Decima Jackson</i> .	Mdlle. Nesville.

AUGUST.

1st. Adelphi. First Performance.

THE TRUMPET CALL.

Original Drama, in Four Acts, by GEORGE R. SIMS and ROBERT BUCHANAN.

<i>Cuthbert Cuthbertson</i> .	Leonard Boyne.
<i>Sergt.-Maj. Milligan</i> .	J. D. Beveridge.
<i>Professor Ginnifer</i> . .	Lionel Rignold.
<i>Richard Featherston</i> .	Charles Dalton.
<i>Tom Dutton</i>	R. H. Douglas.
<i>Colonel Englehardt</i> . .	Howard Russell.
<i>Sir William Barton</i> . .	Arthur Leigh.
<i>Deputy of the Doss-house</i>	J. Northcote.
<i>Captain Sparks</i>	W. Northcote.
<i>Spriggins</i>	H. Cooper.
<i>Plummy</i>	E. F. Saxon.
<i>Tompkins</i>	Willie Drew.
<i>James Redruth</i>	James East.
<i>Flash Bob</i>	Royston Keith.
<i>Corporal Plummer</i> . .	F. O. Anderson.
<i>Bill</i>	H. Cooper, jun.
<i>Constance</i>	Elizabeth Robins.
<i>Bertha</i>	Mrs. P. Campbell.
<i>Mrs. Wicklow</i>	Mrs. H. Leigh.
<i>Lill</i>	Miss Vitzelly.
<i>Lucy</i>	E. Heffer.
<i>Mary</i>	Alice Bronse.
<i>Little Cuthbert</i> . . .	Daisy Stratton.
<i>Lavinia Ginnifer</i> . .	Clara Jecks.

25th. Avenue. First Performance.
THE FIAT OF THE GODS.A "Roman Idyll," in One Act, by
LEONARD OUTRAM.

<i>Faustina</i> (<i>Empress of Rome</i>)	Frances Ivor.
<i>Neodamia</i> (<i>a Slave Girl</i>)	Sybil Baird.
<i>Flavian</i> (<i>a Roman Noble</i>)	Action Bond.
<i>Galba</i> (<i>a Veteran Gladiator</i>)	Austin Melford.

27th. Globe. First Performance.
NED'S CHUM.Original Comedy Drama, in Three Acts,
by DAVID CHRISTIE MURRAY.

<i>Mr. Bracklehurst</i> . .	A. Wood.
<i>Ned Fellowes</i>	H. Reeves-Smith.
<i>Harold</i>	Master Leo Byrne.
<i>Dr. Wentworth</i> . . .	George Alison.
<i>Mr. John Furlong</i> . .	D. C. Murray.
<i>Stuart Willoughby</i> .	David James, jun.
<i>Bob Clancy</i>	E. Dagnall.
<i>Bill</i>	J. Hatfield.
<i>A Trooper</i>	Frank Damer.
<i>Lucy Draycott</i> . . .	Violet Raye.
<i>Araminta</i>	Rose Dearing.
<i>Mrs. Bracklehurst</i> .	Emily Miller.

29th. Princess's. Revival.
ARRAH-NA-POGUE.DION BOUCAULT'S Three-act Irish
Drama.

Original Cast, March 22nd, 1865.

<i>Colonel Bagenal</i>	
<i>O'Grady</i>	John Brougham.
<i>Beamish McCool</i> . .	H. Vandenhoff.
<i>Major Coffin</i>	F. Charles.
<i>The Secretary</i> . . .	David Fisher.
<i>Shaun-the-Post</i> . . .	Dion Boucicault.
<i>The Sergeant</i>	Mr. Seyton.
<i>Mr. Michael Feeny</i> .	Dominick Murray.
<i>Oiny Farrel</i>	Mr. Reynolds.
<i>Winterbottom</i> . . .	Mr. Chapman.
<i>Regan</i>	Mr. Dowling.
<i>Lanagan</i>	Mr. Bentley.
<i>Arrah Meelish</i> } <i>Mrs. Boucicault</i>	
(<i>Arrah-na-Pogue</i>) } (<i>Agnes Robertson</i>).	
<i>Katty</i>	Mrs. Andrews.
<i>Fanny Power</i>	Pattie Oliver.

August 29th, 1891.

<i>Colonel Bagenal</i>	
<i>O'Grady</i>	Henry Neville.
<i>Beamish McCool</i> . .	Arthur Dacre.
<i>Major Coffin</i>	Bassett Roe.
<i>The Secretary</i> . . .	John Carter.
<i>Shaun-the-Post</i> . . .	Wilfred E. Shine.
<i>The Sergeant</i>	Henry Bedford.
<i>Mr. Michael Feeny</i> .	Charles Ashford.
<i>Oiny Farrel</i>	T. Kingston.
<i>Winterbottom</i> . . .	T. Verner.
<i>Regan</i>	C. Stewart.

<i>Lanagan</i>	L. Warner.
<i>Sentry</i>	P. Arns.
<i>Patsey</i>	W. Antcliffe.
<i>Corporal</i>	George Aubrey.
<i>Arrah Meelish</i>	
(<i>Arrah-na-Pogue</i>)	Ella Terriss.
<i>Katty</i>	Mrs. John Carter.
<i>Fanny Power</i>	Amy Roselle.

SEPTEMBER.**5th. Drury Lane. First Performance.**
A SAILOR'S KNOT.Original Drama, in Four Acts, by HENRY
PETTITT.

<i>Jack Westward</i> . . .	Charles Warner.
<i>Harry Westward</i> . .	Charles Glenney.
<i>Joe Strawbones</i> . . .	Harry Nicholls.
<i>Peter Pennycad</i> . . .	Julian Cross.
<i>André Delaunay</i> . .	Edmund Gurney.
<i>Capt. Vernon, R.N.</i> .	William Lugg.
<i>Ben Charker</i>	Fred Dobell.
<i>George Seafield</i> . . .	Thomas Terriss.
<i>Colonel Scarlett</i> . .	Frank MacVicar.
<i>Major Vivian</i>	Ronald Power.
<i>Sergeant O'Grady</i> . .	Alfred Phillips.
<i>Tom Luard</i>	W. Staunton.
<i>Josephine</i>	Ethel Bland.
<i>Marie Delaunay</i> . . .	Jessie Millward.
<i>Margery Briarwood</i> .	Fanny Brough.

10th. New Olympic. First Performance in London.**A ROYAL DIVORCE.**Original Romantic Drama, in Five Acts,
by W. G. WILLS.

<i>Napoleon I.</i>	Murray Carson.
<i>Talleyrand</i>	T. W. Percyval.
<i>Marquis de Beaumont</i>	G. W. Cockburn.
<i>General Augereau</i> . .	Eardley Turner.
<i>Dr. Corvisart</i>	Mr. Powell.
<i>Grimaud</i>	J. A. Welch.
<i>Marshal Murat</i> . . .	F. Victor.
<i>Marshal Ney</i>	Mr. East.
<i>1st Veteran</i>	T. C. Dwyer.
<i>2nd Veteran</i>	Henry Ludlow.
<i>Brigadier Jaques</i> . .	Henry de Solla.
<i>Servants</i>	{ Mr. Caversham. Mr. Campbell.
<i>Officer of Palace Guards</i>	T. Alker.
<i>Marie Louise</i>	Lesley Bell.
<i>Stephanie de Beaucharnais</i>	Georgie Esmond.
<i>Blanche de Hervas</i> .	Louie Wilmot.
<i>Angelique de Varennes</i>	Lilian Seccombe.
<i>Madame de Campan</i> .	Madge Herrick.
<i>Jeanne La Terreur</i> .	Miss H. Watson.
<i>Gouvernante of the King of Rome</i> . . .	Louisa Wyatt.
<i>The Little King of Rome</i>	Ethel Patrick.
<i>The Empress Josephine</i>	Grace Hawthorne.

14th. Pavilion. First Performance.

FALSE EVIDENCE.

Drama, in Four Acts, by WYNN MILLER.

George Penfold . . . J. H. Clydes.*Sir Richard Aylmer,*
alias *Richard**Goodwin* . . . C. Cooper.*Abel Hayball* . . . George Yates.*Ralph Gillow* . . . Henry Hampton.*Tom Painter* . . . F. Wright, jun.*Uncle William* . . . B. Gibbon.*Sheppard and Har-* Mr. Godfrey.*ris* . . . Mr. Heller.*Watson (a Warder)* F. A. Hammond.*O'Kelly* . . . Mr. Brunton.*Wilson* . . . Mr. Sparks.*Jessie Penfold* . . . Maud Elmore.*Susan* . . . Howe Carewe.*Stella* . . . Harriet Clifton.*Dorothy* . . . Little Marie Jones.

19th. Garrick. Revival.

SCHOOL.Original Comedy, in Four Acts, by T. W.
ROBERTSON.

Prince of Wales's, January 16th, 1869.

Lord Beaufoy . . . H. J. Montague.*Dr. Sutcliffe* . . . Mr. Addison.*Beau Farintosh* . . . John Hare.*Jack Poyntz* . . . S. B. Bancroft.*Mr. Krux* . . . F. Glover.*Vaughan* . . . Mr. Hill.*Mrs. Sutcliffe* . . . Mrs. Buckingham
White.*Bella* . . . Carlotta Addison.*Naomi Tighe* . . . Marie Wilton.*Tilly* . . . Augusta Wilton.*Milly* . . . Miss George.*Laura* . . . Miss Phillips.*Clara* . . . Miss Una.*Kitty* . . . Miss Hutton.*Hetty* . . . Miss Atkins.

Garrick, September 19th, 1891.

Lord Beaufoy . . . H. B. Irving.*Dr. Sutcliffe* . . . H. H. Vincent.*Beau Farintosh* . . . W. Mackintosh.*Jack Poyntz* . . . C. W. Garthorne.*Mr. Krux* . . . Gilbert Hare.*Vaughan* . . . Mr. Hilton.*Mrs. Sutcliffe* . . . Fanny Robertson.*Bella* . . . Kate Rorke.*Naomi Tighe* . . . Annie Hughes.*Tilly* . . . Constance Robert-
son.*Milly* . . . Beatrice Ferrar.*Mary* . . . Kathleen Dene.*Laura* . . . Gertrude Baines.*Lucy* . . . Lena Dene.*Clara* . . . Winifred Fraser.*Kitty* . . . Kathleen Hill.*Hetty* . . . Kate Grattan.*Sybil* . . . Jessie Ferrar.*Fanny* . . . Miss Grattan.*Ethel* . . . Miss Lyndale.19th. Lyceum. First Performance in
London.**THE LAST WORD.**Comedy, in Four Acts (adapted from the
German, *Das Letzte Wort*, of Franz
von Schoenthan), by AUGUSTIN DALY.*The Secretary* . . . George Clarke.*Harry Ruthrell (his*
son) . . . John Drew.*Professor Ruthrell*
(his brother) . . . Charles Wheatleigh.*Mr. Alexander Airey* James Lewis.*Boris Bouraneeff* . . . Sidney Herbert.*Moses Mossop* . . . Charles Leclercq.*Baron Stuyve* . . . Sidney Bowkett.*Jordan* . . . William Sampson.*Paul* . . . Lula Smith.*Faith Ruthrell (the*
Secretary's daugh-
ter) . . . Isabel Irving.*Winifred (the Pro-*
fessor's daughter) . . . Kitty Cheatham.*Mdlle. Lida* . . . May Sylvie.*The Baroness Vera*
Bouraneeff . . . Ada Rehan.26th. Opera Comique. First Per-
formance in London.**THE AMERICAN.**Play, in Four Acts (founded on his novel
of the same name), by HENRY JAMES.*Christopher Newman* Edward Compton.*Marquis de Belle-*
garde . . . Sidney Paxton.*Comte Valentin de*
Bellegarde . . . C. Blakiston.*Lord Deepmere* . . . C. M. Hallard.*M. de Marignac* . . . Harrison Hunter.*M. Nioche* . . . Young Stewart.*Doctor* . . . Fred W. Permain.*Servant* . . . W. G. Cunningham.*Marquise de Belle-*
garde . . . Miss Bateman
(Mrs. Crowe).*Mrs. Beard* . . . Louise Moodie.*Noémie Nioche* . . . A. Dairolles.*A Sister of Charity* . . . C. Lindsay.*Claire (Comtesse de*
Cintré) . . . E. Robins.

OCTOBER.

5th. Surrey. First Performance.

GRIF.

Drama, in Four Acts, by W. LESTOCQ,
with the consent of the author of the
story, B. L. Farjeon.

<i>Matthew Nuttall</i>	C. Cruikshanks.
<i>Nicholas Nuttall</i>	R. Leslie.
<i>Richard Handfield</i>	C. J. Hague.
<i>Jim Pacey</i>	Henry Belding.
<i>The Tender-hearted</i>	
<i>Oysterman</i>	Ernest Leicester.
<i>Old Flick</i>	G. Conquest, jun.
<i>Black Sam</i>	W. Stevens.
<i>Welsh Tom</i>	Edward Lennox.
<i>First Digger</i>	W. Donne.
<i>James</i>	A. Hall.
<i>Little Peter</i>	Master F. Knight.
<i>Grif</i>	Alice Esden.
<i>Marian Nuttall</i>	Eleanor May.
<i>Mrs. Nicholas Nut-</i>	
<i>tall</i>	Annie Travers.
<i>Emily</i>	Laura Dyson.
<i>Alice Nuttall</i>	Annie Conway.

9th. Royalty. First Performance.

THERÈSE RAQUIN.

Drama, in Four Acts, by Emile Zola;
translated by A. Teixeira de Mattos;
specially revised for the Independent
Theatre by GEORGE MOORE.

<i>Laurent</i>	W. L. Abingdon.
<i>Camille</i>	S. Herbert-Basing.
<i>Griwet</i>	H. de Lange.
<i>Michaud</i>	John Gibson.
<i>Madame Raquin</i>	Mrs. Theodore Wright.
<i>Thérèse Raquin</i>	Laura Johnson.
<i>Suzanne</i>	Clarice Shirley.

12th. Vaudeville. First Performance.

THE PRINCE AND THE PAUPER.

Original Play, in Four Acts (founded upon
Mark Twain's historic romance), by
JOSEPH HATTON.

<i>The Prince of Wales,</i>	Bessie Hatton.
<i>afterwards Ed-</i>	
<i>ward VI.</i>	
<i>Tom Canty, the</i>	
<i>Pauper</i>	
<i>Earl of Hertford</i>	Henry Howe.
<i>Lord Seymour</i>	Charles Fulton.
<i>Archbishop Cranmer</i>	G. Wilsonia.
<i>Miles Hendon</i>	Forbes Dawson.
<i>Antony Gorse</i>	Bassett Roe.
<i>John Canty</i>	Mark Kinghorne.
<i>Hugh Gallard</i>	Cecil Crofton.

Captain of the Palace

<i>Guard</i>	A. T. Hendon.
<i>Landlord of the</i>	
<i>"King's Arms"</i>	W. Birch.
<i>The Ruffler</i>	H. Nelson.
<i>The Princess Eliza-</i>	
<i>beth</i>	Marie Linden.
<i>Mrs. Canty</i>	Mrs. Macklin.
<i>Nan Canty</i>	Laura Linden.

21st. Court. First Performance.

PAMELA'S PRODIGY.

"A Lively Comedy," in Three Acts, by
CLYDE FITCH.

<i>Mr. Algernon</i>	George Giddens.
<i>Serious</i>	Edward Righton.
<i>Mr. Adolphus Todd</i>	D. Robertson.
<i>Mr. Samuel Bogle</i>	Seymour Hicks.
<i>Mr. Jennings</i>	
<i>Mr. Edward Hamil-</i>	
<i>ton</i>	Percy Brough.
<i>Sir Timothy Iggsins</i>	Charles Rock.
<i>James</i>	John Clulow.
<i>Mrs. Pamela Podkins</i>	Mrs. John Wood.
<i>Clarissa Podkins</i>	Mary Jocelyn.
<i>Miss Lucinda Mitts</i>	Emily Miller.
<i>Lady Iggsins</i>	Mrs. Edmund Phelps.
<i>A Lady of Title</i>	Jessie Lee.
<i>Marie</i>	M. Caldwell.
<i>Seraphina</i>	Daisy Stratton.

21st. Opera Comique. First Performance.

THE QUEEN'S ROOM.

Poetical Play, in One Act, by F. FRANK-
FORT MOORE.

<i>Father Allen</i>	Edward Compton.
<i>Chastelard</i>	C. Blakiston.
<i>Henry, Lord Darn-</i>	
<i>ley</i>	Harrison Hunter.
<i>Captain of the Guard</i>	W. G. Cunninghame.
<i>Mary Stuart (Queen</i>	Mrs. Lancaster-Wal-
<i>of Scotland)</i>	lis (Miss Wallis).
<i>Mary Beaton</i>	Evelyn McNay.

22nd. Comedy. First Performance.

GODPAPA.

Farcical Comedy, in Three Acts, by F. C.
PHILIPS and CHARLES BROOKFIELD.

<i>Reginald</i>	C. H. Hawtrey.
<i>Mr. Bunbury</i>	C. Brookfield.
<i>Sir George Tanworth</i>	James Nelson.
<i>Mr. Craven</i>	W. F. Hawtrey.
<i>"Pygmalion"</i>	W. Wyes.
<i>Servant</i>	Ernest Cosham.
<i>Mrs. St. Germain</i>	Annie Irish.
<i>Mrs. Craven</i>	Vane Featherston.
<i>Miss Violet Bunbury</i>	Violet Armbruster.

"Trixie — thoroughly domesticated" . . .	Clients	Helen Lambert.
"A German Lady of Title—educated" . . .		Eva Williams.
"The Daughter of a Country Squire" . . .		Stella Maris.
"Flossie and Maude — two sisters" . . .		Mrs. A. Griffith.
Miss Mary Browne . . .		Lottie Venne.

24th. Terry's. First Performance.

THE TIMES.

Original Four-act Comedy, by W. PINERO.

Denham, Viscount	
Lurgashall . . .	W. T. Lovell.
Hon. Montague Trimble . . .	W. G. Elliott.
Percy Egerton-Bompas, M.P. . . .	Edward Terry.
Howard	Henry V. Esmond.
Timothy M'Shane, M.P.	Fred. Thorne.
Jelf	Albert Sims.
Countess of Ripston	Miss M. Talbot.
Mrs. Egerton Bompas	Fanny Brough.
Beryl	Annie Hill.
Mrs. Hooley	Alexes Leighton.
Honoria	Laura Barradell.
Miss Cazalet	Helena Dacre.
Lucy Tuck	Hetty Dene.

NOVEMBER.

2nd. Avenue. First Performance.

THE CRUSADERS.

New Comedy of Modern London Life, by HENRY ARTHUR JONES.

Lord Burnham . . .	Arthur Cecil.
The Hon. Dick Rusper	Yorke Stephens.
Philos Ingarfield	Lewis Waller.
Mr. Palsam	Weedon Grossmith.
Mr. Burge Jawle	Henry Kemble.
Mr. Figg	Sant Matthews.
Rev. Algernon Portal Worrell	A. Aynesworth.
Cynthia Greenslade	G. L. Leith.
Mrs. Campion-Blake	Winifred Emery.
The Queen of the Marshal Niels	Lady Monckton.
The Lady Gloire de Dijon	Lillie Belmore.
Victorine	Ettie Williams.
Una Dell	Térèse Mayer.
	Olga Brandon.

3rd. Royal English Opera. First Performance.

THE BASOCHE.

English version of Messenger's opera *La Basoche*, the book adapted from the French of M. Albert Carré by SIR AUGUSTUS HARRIS, the lyrics by EUGENE OUDIN.

<i>His Majesty King Louis XII. of France</i>	W. H. Burgon.
<i>Le Duc de Longueville</i>	David Bispham.
<i>Clément Marot (a Poet)</i>	Ben Davies.
<i>L'Eveillé (his Friend)</i>	Chas. Kenningham
<i>Roland</i>	Charles Copland.
<i>Master Guillot</i>	John Le Hay.
<i>The Chancellor of the Basoche</i>	Fred Bovill.
<i>The Equerry of the King</i>	Wilson Sheffield.
<i>The Grand Provost</i>	Mr. Uridge.
<i>Jacquet</i>	David Cowis.
<i>A Royal Fage</i>	Mr. Carrington.
<i>The Watchman</i>	Godwin Hunt.
<i>Marie d'Angleterre</i>	Esther Palliser.
<i>Colette</i>	Lucille Hill.
<i>Janette</i>	Esmé Lee.
<i>Clarice</i>	Kate Vito.

5th. Court. Revival.

AUNT JACK.

Original Three-act Farce, by RALPH R. LUMLEY.

<i>S. Berkeley Brue</i>	George Giddens.
<i>Caleb Cornish</i>	H. Reeves-Smith.
<i>Mr. Juffin</i>	Edward Righton.
<i>Colonel Tavenor</i>	Seymour Hicks.
<i>Lord St. John Brompton</i>	G. Maxwell.
<i>Swoffer</i>	W. T. Riley.
<i>Mr. Justice Mundle</i>	Charles Rock.
<i>Associate</i>	Mr. Quinton.
<i>Usher</i>	F. Fair.
<i>Joseph</i>	Percy Brough.
<i>Foreman of the Jury</i>	John Clulow.
<i>Joan Bryson</i>	Mrs. John Wood.
<i>Mrs. Ephraim B. Vanstreek</i>	Susie Vaughan.
<i>Mildred</i>	Ethel Matthews.

7th. St. James's. First Performance.

LORD ANERLEY.

Play, in Four Acts, by MARK QUINTON
and HENRY HAMILTON.

<i>The Earl of Edgehill</i>	Nutcombe Gould.
<i>Norman, Lord Anerley</i>	A. Bouchier.
<i>George Beaumont</i>	Ben Webster.
<i>Rupert Lee (known as José the Gaucho)</i>	George Alexander.
<i>Hervey Lester (known as Miguel)</i>	Herbert Waring.
<i>Travers (a Detective)</i>	E. W. Gardiner.
<i>Evans</i>	Alfred Holles.
<i>Esme de Burgh</i>	Laura Graves.
<i>Madame de Sivori</i>	Gertrude Kingston.
<i>Evelyn Carew</i>	Marion Terry.

9th. Princess's. Revival.

AFTER DARK.

DION BOUCICAULT'S Drama, in Five Acts.

August 12th, 1868.

<i>Gordon Chumley</i>	J. G. Shore.
<i>Sir George Medhurst</i>	H. J. Montague.
<i>Chandos Bellingham</i>	Walter Lacy.
<i>Old Tom</i>	George Vining.
<i>Dacey Morris</i>	Dominick Murray.
<i>Pointer</i>	W. D. Gresham.
<i>Crumpets</i>	J. Maclean.
<i>Area Jack</i>	Mr. Holston.
<i>Jem</i>	H. Marshall.
<i>Eliza</i>	Rose Leclercq.
<i>Rose Egerton</i>	Frissy Marston.

November 9th, 1891.

<i>Gordon Chumley</i>	S. Herbert-Basing.
<i>Sir George Medhurst</i>	Fuller Mellish.
<i>Chandos Bellingham</i>	W. L. Abingdon.
<i>Old Tom</i>	Henry Neville.
<i>Dacey Morris</i>	Wilfred E. Shine.
<i>Pointer</i>	Charles Steuart.
<i>Crumpets</i>	Thomas Verner.
<i>Area Jack</i>	Henry Bedford.
<i>Street Urchin</i>	Bella Orchard.
<i>1st Player</i>	Thomas Kingston.
<i>2nd Player</i>	H. E. Yeo.
<i>1st Marker</i>	Percy Ames.
<i>2nd Marker</i>	William Clifford.
<i>Servant at the Lilacs</i>	Knox Ord.
<i>Jem</i>	Louis Warner.
<i>Eliza</i>	Beatrice Selwyn.
<i>Rose Egerton</i>	Ella Terriss.

10th. Globe. First Performance.

GLORIANA.

"Modern Light Comedy," in Three Acts,
adapted from the French by JAMES
MORTIMER.

<i>Timothy Chadwick</i>	Harry Paulton.
<i>Leopold Fitz-Jocelyn</i>	Forbes Dawson.
<i>Count Vladimir Evi- toff</i>	W. H. Vernon.
<i>Spinks</i>	W. Lestocq.
<i>Baron Kronikoff</i>	C. Howell.
<i>Major Stonideff</i>	J. W. Valsoff.
<i>Richards</i>	J. A. Welch.
<i>Mrs. Gloriana Love- ring</i>	Florence West.
<i>Jessie Chadwick</i>	Georgie Esmond.
<i>Kitty</i>	Lydia Cowell.

DECEMBER.

1st. Criterion. Revival.

BRIGHTON.

Comedy, in Four Acts, a localised version
by FRANK MARSHALL of Bronson
Howard's *Saratoga*.

Court Theatre, May 25th, 1874.

<i>Bob Sacket</i>	Charles Wyndham.
<i>Jack Benedict</i>	Edgar Bruce.
<i>Sir Lewis Park</i>	Alfred Bishop.
<i>Columbus Drake</i>	C. Steyne.
<i>Mr. Vanderpump</i>	W. J. Hill.
<i>Mr. W. Carter</i>	Clifford Cooper.
<i>Mr. Fred. Carter</i>	D. Stone.
<i>Major Whist</i>	Mr. Parry.
<i>Frank Littlefield</i>	Mr. Heywood.
<i>Miss Virginia Van- derpump</i>	Kate Phillips.
<i>Mrs. Olivia Alston</i>	Marie de Grey.
<i>Mrs. Vanderpump</i>	Mrs. C. Cooper.
<i>Mrs. W. Carter</i>	Rose Egan.
<i>Miss Kate Livingston</i>	Miss Rawlings.
<i>Miss Effie Remming- ton</i>	Sylvia Hodson.

Criterion, December 1st, 1891.

<i>Bob Sacket</i>	Charles Wyndham.
<i>Jack Benedict</i>	F. Atherley.
<i>Sir Lewis Park</i>	Walter Everard.
<i>Columbus Drake</i>	Cecil Crofton.
<i>Mr. Vanderpump</i>	W. Blakeley.
<i>Mr. W. Carter</i>	S. Valentine.
<i>Mr. Fred. Carter</i>	S. Hewson.
<i>Major Whist</i>	W. Shirley.
<i>Frank Littlefield</i>	Akerman May.
<i>Miss Virginia Van- derpump</i>	Mary Ansell.
<i>Mrs. Olivia Alston</i>	Fanny Frances.
<i>Mrs. Vanderpump</i>	C. Ewell.
<i>Mrs. W. Carter</i>	Emilie Grattan.
<i>Miss Jenny Ogden</i>	Sybil Carlisle.
<i>Miss Laura Tracy</i>	Nellie Gregory.
<i>Miss Kate Livingston</i>	Miss Granville.
<i>Miss Effie Remming- ton</i>	Mary Moore.

3rd. Globe. First Performance.

THE RECKONING.Play, in Four Acts, by SYLVANUS
DAUNCEY.

<i>Sir William Deacon</i>	Edward Lennox.
<i>Capt. Philip Conway</i>	Lewis Waller.
<i>Mr. Leach</i>	Murray Carson.
<i>Frank Gibbon</i> . .	T. W. Percyval.
<i>Dr. McPherson</i> . .	James A. Welch.
<i>Rev. Samuel Oliver</i>	Frederick Victor.
<i>Rigby Nicks</i> . . .	Wilfred E. Shine.
<i>Slusher</i>	J. Willes.
<i>Duckett</i>	James Caversham.
<i>Dora Deacon</i> . . .	Gracie Warner.
<i>Mrs. Chilcot</i> . . .	Lena Ashwell.
<i>Janet</i>	Lillie Belmore.
<i>Constance Oliver</i>	Florence West.

22nd. Vaudeville. First Performance.

**THE HONOURABLE
HERBERT.**

<i>Mr. Pym Brady</i> . .	Thomas Thorne.
<i>The Hon. Herbert</i>	
<i>Doring</i>	H. B. Conway.
<i>Mr. Philip Tenby</i>	Arthur Elwood.

The Hon. Harold

<i>Doring</i>	Sidney Brough.
<i>Mr. Lavender</i> . .	Charles Dodsworth.
<i>Mr. Amner</i>	A. Vane Tempest.
<i>A Waiter</i>	Oswald Yorke.
<i>Banks</i>	G. Robinson.
<i>A Servant</i>	A. Austin.
<i>Mrs. Doring</i> . . .	Dorothy Dorr.
<i>Miss Florrie Sum-</i>	
<i>mers</i>	Ella Banister.
<i>Miss Dorcas Brady</i>	Mary Collette.
<i>Lady Highfield</i> . .	Gertrude Warden.
<i>Simpson</i>	Miss Trench.

30th. St. James's. First Performance.

FORGIVENESS.

<i>Sir Edward Ferrars</i>	Nutcombe Gould.
<i>Hon. Reginald Earle</i>	Arthur Bourchier.
<i>Rev. Maitland Muir</i>	H. H. Vincent.
<i>Tommy Muir</i> . . .	E. W. Gardiner.
<i>Mr. Tamworth</i> . .	Fred Everill.
<i>Abraham Plack</i> . .	H. de Lange.
<i>Edward Hamilton</i>	George Alexander.
<i>Mrs. Badger</i> . . .	Dolores Drummond.
<i>Lucy Badger</i> . . .	Laura Graves.
<i>Miss Meakin</i> . . .	Fanny Coleman.
<i>Nina Ferrars</i> . . .	Marion Terry.

PRODUCTIONS IN THE PROVINCES, ETC., DURING 1891.

All Hallows Eve. Irish Comedy-drama. 4 A.	{ Hon. Mrs. Forbes and J. W. Whitbread . . . }	Queen's Theatre, Dublin	April 20
American, The. Pl. 4 A.	Henry James . . .	{ Winter Gardens T., Southport . . . }	Jan. 3
Anthony's Legacy. Com. 1 A.	A. G. Charlson . . .	T. R. Wigan . . .	April 18
Author, The. Com.	Eden Greville . . .	Grand Hall, Maidenhead	Aug. 6
Babes in the Wood. Bur. Extrav.	{ Martin Byam and Byam Wyke . . . }	Lyric Hall, Rhyl . . .	Sept. 14
Babes in the Wood. Bur.	Terence Ramsdale . . .	T. R. Aldershot . . .	Aug. 3
Back in Five Minutes. Comtta.	A. T. Johnson . . .	Parkhurst, Holloway . . .	Feb. 16
Ballad Singer, The. Mus.: Com-Dr. 3 A.	Tom Craven . . .	Gaiety T. Hastings . . .	July 16
Barmaid, The. Com. 3 A.	George Dance . . .	Comedy T. Manchester . . .	Aug. 31
Beacon Light; or, the Wrecker's Doom. The. Dr. 1 A.	Lloyd Clarence . . .	T. R. Stockton-on-Tees . . .	June 1
Bells of Fate. Dr. 5 A.	Edward Darbey . . .	Queen's T. Keighley . . .	Sept. 21
Black Diamonds. Sens. Dr.	{ R. Fenton Mackay and Louis S. Denbigh . . . }	Grand T. Nottingham . . .	Feb. 9
Breezy Morning, A. Comtta. 1 A.	E. Phillpots . . .	Grand, Leeds . . .	April 27
Can He Forgive Her? Play Pro. and 4 A.	Mrs. Charles Calvert . . .	Comedy T. Manchester . . .	Sept. 18
Carl's Folly. Pastoral Play. 4 A.	Clay M. Greene . . .	T. R. Hull . . .	March 26
Charity's Cloak. Com. 1 A.	Sylvanus Dauncey . . .	Royalty, Glasgow . . .	Feb. 25
Claimants. Com. 1 A.	Hermann Vezin . . .	{ Assembly Rooms, Worthing . . . }	Sept. 28
Composer, The. Comtta.	{ Arthur Chapman, mus. by J. M. Capel . . . }	T. R. Richmond . . .	Oct. 29
Cousin Jack. Com. 3 A.	Hermann Vezin . . .	{ Assembly Rooms, Worthing . . . }	Sept. 30
Dark Continent, The. Dr. 5 A.	{ Frederick Mouillot and H. H. Morrell . . . }	T. R. Barnsley . . .	June 11
Darkest London. Dr. 5 A.	Butler Stanhope . . .	T. R. Birkenhead . . .	April 4
Days of Terror. Rom. Dr. 4 A.	C. A. Clarke . . .	T. R. Bishop Auckland . . .	March 24
Daughter of the People, The. Dr. 5 A.	Frank Harvey . . .	T. R. South Shields . . .	Feb. 16
Dead Letter, A. Domestic Dr. 1 A.	W. H. Brabner . . .	Gaiety T. Dublin . . .	April 17
Dead; or, the Living Will. Dr. 5 A.	{ James Scott (copy perf.) . . . }	Town Hall, Brierley Hill . . .	Nov. 25
Double Event, A. Comtta.	Alfred Wilkinson . . .	T. R. York . . .	Aug. 7
Excited. Dr. 4 A.	{ William Manning and Edward Darbey . . . }	Queen's T. Keighley . . .	Feb. 12
Fauvette. Com. Op. T3 A.	{ Mus. by A. Messager, lib. by Alfred Rae . . . }	Lyceum, Edinburgh . . .	May 18
First Breeze, The. Farc. Com. 1 A.	(Unknown) . . .	T. R. West Hartlepool . . .	March
For Better for Worse. Dr. 4 A.	Miss Braddon . . .	Gaiety, Brighton . . .	April 6
For Valour. Love Story. 1 A.	Charles S. Fawcett . . .	Royal, York . . .	Oct. 16
Friend or Foe. Dr. 4 A.	Frederick Wright . . .	{ Tyne T. Newcastle-on-Tyne . . . }	March 23
From Shore to Shore. Dr.	Percy Edwin . . .	Star, Wolverhampton . . .	April 30
Glendalough. Rom. Dr. 4 A.	Edmund Gurney . . .	Queen's, Manchester . . .	Dec. 14
Golden Apple, The. Myth. Op.	Frank Sylvester . . .	Public Hall, Godalming . . .	April 11
Golden Chance, The. Dr. 5 A.	St. Aubyn Miller . . .	T. R. Gateshead . . .	Nov. 23
Golden Leek, The. Rom. Op. Dr. 4 A.	Frank E. Wade . . .	{ Royal Assembly Rooms, Tenby . . . }	March 5
Golden Sorrow, A. Domestic Dr. 3 A.	{ Albert E. Drinkwater . . . }	Victoria Hall, Ealing . . .	Feb. 2
Hazard. Farc. 1 A.	Herbert Burnett . . .	T. R. Margate . . .	July 1
He Loves Me, He Loves Me Not. 4 A.	Eden E. Greville . . .	Grand Hall, Maidenhead . . .	Dec. 16
Her Mother's Ransom. Dr. 4 A.	Preston Marchant . . .	T. R., Rugby . . .	May 7
Her True Colours. Comtta.	W. A. Brabner . . .	{ Assembly Rooms, Ruthin . . . }	Nov. 6

Hidden Terror, A.	Dr. 4 A.	Mark Melford.	{ Prince of Wales', South- ampton. }	March 16
Holly-Branch, The.	Optta. 1 A.	{ Charles Thomas, mus. by Harriet Young. }	Lyric Hall, Ealing.	Dec. 11
Honest Living, An.	Com. Dr. 3 A.	Woods Lawrence.	Opera House, Wakefield	March 13
Hope.	Com. 3 A.	(Unknown)	{ Prince of Wales', Liver- pool }	Sept. 25
House of Cards, A.	Play in 4 A.	By Sydney Grundy.	T. R. Brighton	Nov. 13
I.O.U.	Farc. Com.	{ George Canninge and A. Chevalier }	New T. Richmond.	Jan. 17
In Charge.	Farc. Com.	H. C. Duckworth.	{ Assembly Rooms, Chel- tenham }	April 30
In Summer Days.	Com. Op. 3 A.	{ Lib. by R. Black- ford, mus. by Clarence C. Corri }	T. R. Bradford	March 2
Jackson's Boy.	Melodr. 5 A.	Mrs. William Greet	Her Majesty's T. Carlisle	March 28
Jealousy.	Humorous Rom. 1 A.	W. H. Dearlove	Spa, Harrogate	Jan. 17
Jenny the Barber.	Com. 1 A.	Wilson Barrett	Prince's, Bristol	Dec. 10
Joan of Arc.	Hist. Dr. 4 A.	C. A. Clarke	Star T. Wolverhampton	Aug. 31
Jones.	Farc. Com. 3 A.	{ Arthur Shirley and Benjamin Landeck }	Royal, Bury	Oct. 16
Kissing Cup's Race.	Dr. 4 A.	{ Campbell Rae- Brown }	Lyric Hall, Ealing	April 20
Kitty.	Farc. Com. 3 A.	(Anonymous)	New T. Richmond	Feb. 25
Knight of the Road, The.	Irish Comedy Opera	{ Lib. by W. Percy French, mus. by W. Houston Col- lison }	Queen's T. Dublin	April 27
Letter, The.	Comtta. 1 A.	W. H. Vernon, junr.	T. R. Gateshead	May 6
Life's Battle.	Com. Dr. 4 A.	George Comer.	Pavilion, Lytham	Aug. 3
Life's Harvest.	Melodr. 3 A.	E. A. Shute	Drill Hall, Nuneaton	Feb. 25
Little Widow, The.	Farc. Com. 3 A.	(Unknown)	T. R. Liverpool	Feb. 2
Lost Sheep, A.	Farc. Com. 3 A.	{ Walter Parke and Arthur Shirley }	T. R. Bradford	July 13
Love at Home.	Farce. 1 A.	{ Founded on T. K. et P. K. by Syl- vanus Dauncey }	T. R. West Hartlepool	May 14
Love's Eyes.	Comtta.	E. Lawrence Levy.	{ Prince of Wales', Bir- mingham }	March 5
Madame Cartouche.	Com. Op. 3 A.	{ Adapted by A. Sutherland Ed- wards }	Royal Opera House, Leicester	Sept. 21
Man Hunter, The.	Sensa. Dr. Pro. and 4 A.	Frederick Jarman.	Victoria T. Newport (Mon.)	May 11
Marmion.		{ Dramatization by Robert Buchanan of Sir Walter Scott's poem }	T. R. Glasgow.	April 8
Ma's Old Beau.	Comtta. 1 A.	(Unknown)	Grand, Nottingham.	May 14
Moonbeams.	Comtta.	Haslingden Russell	{ Shakespeare T. Liver- pool }	July 30
Mrs. M.P.	Com. 3 A.	{ Adapted from the German by Her- mann Vezin }	Assembly Rooms, Wor- thing	Sept. 28
My Native Land.	Dr.	W. Manning	T. R. Coatbridge	Oct. 29
New Year's Chimes.	Melodr. 4 A.	Arthur Shirley	T. R. Bradford	Jan. 30
Noble Coward, A.	Dr. 4 A.	Thomas Naden	T. R. Great Grimsby	Feb. 23
Nonsuited.	Farce. 1 A.	Walter C. Rhoades.	Vestry Hall, Tooting	April 7
Old London.	Spec. Dr. Pro and 3 A.	{ Founded on Harrison Ainsworth's "Old London Bridge" by Ar- thur Shirley and W. Muskerrey }	Queen's T. Manchester	July 25
Old Virginia.	Play. 1 A.	Henry Herman	{ Shakespeare T. Liver- pool }	March 25
On Her Majesty's Service.	Dr. 4 A.	{ H. W. Watchman & H. Gower May }	Avenue, Sunderland	Nov. 20
On the Frontier.	American Mil. Melodr. A. 5.	—	{ Shakespeare T. Liver- pool }	March 30
On Zephyr's Wings.	Pastoral Pl. 2 A.	Agatha and Archi- bald Hodgson	Town Hall, Teddington	July 30
Orpheus and (P) Eurydice.	Bur. 3 A.	{ Edward Rose & "Coe" }	Royal Aquarium, Great Yarmouth	July 20
Our Relations.	Farc. Com. 3 A.	Frederick Jarman	Brighton Aquarium	Oct. 5

Outsider, The.	Sporting Melodr. 5 A.	Forbes Dawson	Aquarium, Gt. Yarmouth	March 2
Parson Thora.	Dr. 3 A.	Ross Challis	Royal Opera House, Wakefield	April 3
Pat.	Dr.	George Roberts and Henry Emm	Royal Artillery T. Woolwich	Nov. 16
Power of Conscience, The.	Play. 4 A.	Reginald P. Rutter	Grand T. Stalybridge	July 23
Romance of Love, A.	Com. Dr. 2 A.	Alexander Steven	Queen's Rooms, Berwick-on-Tweed	July 13
Rose of the Alhambra.	Bur. Extrav. 3 Spasms	Charles Stirling Parker	T. R. Stratford, E.	June 6
Royal Divorce, A.	Play. 5 A.	W. G. Wills	Avenue, Sunderland	May 1
Safe and Sound.	Far. Com. 1 A.	Shirley Mowlett (copyright performance)	County Hall, Bootle	Nov. 19
St. George and three Dragon.	Extrav.	Captain R. L. Bayliff	T. R. Richmond	Dec. 16
Shakespeare.	Com. 4 A.	Eden E. Greville	Grand Hall, Maidenhead	May 27
Shamrock and the Rose, The.	Irish Dr. 4 A.	Walter Reynolds	T. R. Huddersfield	Oct. 7
Showman's Daughter, The.	Domestic Com. 3 A.	Mrs. Francis Hodgson Burnett	T. R. Worcester	Oct. 12
Span of Life, The.	Dr. 4 A.	Sutton Vane (copyright performance)	Alexandra, Sheffield	Nov. 6
Step Brothers.	Com. 3 A.	Revised Version of <i>The Actor</i> , by T. Edgar Pemberton	Her Majesty's, Dundee	Feb. 6
Strawberries and Cream.	Farc. Play. 2 A.	Collaboration in authorship with E. T. De Banzie claimed by James Grant	Princess's, Glasgow	Feb. 26
Sweet Simplicity.	Comtta.	Wilford F. Field	Public Rooms, Southall	Feb. 23
Sylvia.	Rom. Op.	Lib. by M. J. Blatchford; mus. by J. H. Sykes	Grand, Halifax	Oct. 20
Talisman, The.	Op. 3 A.	Michael W. Balfe (first time in English)	Court T. Liverpool	Jan. 15
Thanks to Jack.	Comtta.	Evelyn Hardy	Devonshire Park T. Eastbourne	April 11
That Awful Boy.	Farce. 1 A.	W. F. Miller	Prince of Wales', Southampton	Jan. 15
That Idiot Carlo.	Comtta.	Philip Hayman	T. R. Blackburn	Feb. 12
This World of Ours.	Dr. 4 A.	Seymour Hicks	T. R. Brighton	July 20
Tobacco Jars.	Optta. 1 A.	Lady Monckton, mus. by Harriet Young	Lyric Hall, Ealing	Dec. 11
Trooper Hugh.	Dram. Sketch	Alfred Wilkinson	T. R. York	May 8
True as Truth.	Play. 1 A.	A. C. Drinkwater	Royalty, Glasgow	Dec. 4
Trust to Luck.	Dram. Pro. 3 A.	C. A. Clarke	New T. Newport (Mon.)	April 27
Two Christmas Eves.	Original Dom. Dr. 5 A.	Albert E. Drinkwater	Victoria Hall, Ealing	Feb. 5
Utopia.	Com. Op.	Dr. W. H. Hunt; lib. by John J. Wood	Town Hall, Birkenhead	May 4
Vagrant, The.	Domestic Dr. 5 A.	George De Lara	Aquarium, Scarborough	Dec. 7
Vengeance is Mine.	Rom. Dr. 4 A.	Sutton Vane (copyright purposes)	Assembly Rooms, Cheltenham	April 29
Vida.	Soc. Dr. 4 A.	Ina Leon Cassilis & Charles Lander	Londesborough T. Scarborough	Nov. 17
Watching and Waiting.	Com. 3 A.	Mrs. Hodgson and Archibald Hodgson	Prince of Wales', Southampton	Jan. 15
Wealth of the World, The.	Dr. 4 A.	Edward J. Lampard	T. R. Blyth	June 29
White Lily, The.	Dr. 4 A.	Author unannounced	T. R. Hanley	Aug. 31
Wolves and Waifs.	Com. Dr. 5 A.	Alfred Cox	Gaiety, Brighton	July 20
Woman's Idol.	Dr. 4 A.	Charles Daly and Francis Raphael	T. R. Margate	July 20
Workbox, The.	Comtta. 1 A.	Tom Craven	T. R. Weymouth	July 9
Zamet; or, Bonnie Bohemia.	Dr. 4 A.	Wybert Clive	T. R. Gateshead	Aug. 12

SOME TITLES GIVEN TO "SKETCHES" PRODUCED

AT VARIOUS PLACES OF AMUSEMENT IN LONDON, OTHER THAN THE THEATRES,
FROM JANUARY 1890, TO END OF DECEMBER 1891.

Abbeydale Mystery, The	Herberte Combination	Aug. 1890
Adrift; or, the Murder of the Fisherboy of Hull	W. Harry Lynn	Feb. 1890
At His Post	Leo Dryden	June 1891
At Last	E. S. Vincent & Co.	Mar. 1891
Avarice	Harry Lynn	Sept. 1891
Avarice; or, Old Flint and His Wager	J. B. Howe	Mar. 1891
Baffled	Eardley Turner	Sept. 1891
Bamboozled	Mrs. De Solla	Mar. 1890
Banker, The	Harrison-Howard Co.	April 1890
Bay Mare, The	Keegan & Co.	Feb. 1890
Beauty, The	Fred Williams	May 1890
Bed of Diamonds, The	Herberte Combination	Jan. 1890
Bedlamania	Le Clair & Leslie	Oct. 1890
Beware of the Widows	Arthur Lloyd	Jan. 1890
Bewildered Barrister, The	Cecil Merrie & Co.	April 1890
Bewitched Curate, The	Harry White & Co.	Mar. 1890
Bit of China, A	W. Bailey	April 1890
Black Justice	Hellis, Hurst & Juby	Nov. 1890
Black and White	John D'Auban	July 1891
Blackmail	John Douglas	Feb. 1891
Blind	G. Belmont	April 1890
Bookie, The; or, Laying the Odds	Wal Pink	Mar. 1891
Boys in Blue, The	E. S. Vincent	Feb. 1891
Broken Ice	John Douglas	Feb. 1891
Brompton 'Bus, The	W. H. Sharp and F. Walton	April 1890
Brother Bill	Rice & Co.	April 1890
Brought to Bay	Hampton & Co.	Mar. 1890
Burglar, The	H. D. Burton & Co.	Sept. 1890
Chase for Love, A	H. Le Fre & Co.	July 1891
Chickweed and Groundsell	Brothers Clayton and Sisters Wood	July 1891
Chink of Gold, The	F. Dobell & Co.	May 1891
Chippis in Japan	Keene & Reeves Combination	April 1891
Christmas Carol, A; or, The Miser's Mirror	H. D. Burton & Co.	Jan. 1891
Christmas Eve	W. Sharpe and Kate Owen	Jan. 1890
Christmas Tree, The	Mohawks	Jan. 1890
City Wall, The; or, The Streets of London	Jenny Hill	Mar. 1890
Club, The; or, My Wife's Baby	Brown & Kelly	Feb. 1890
Comedy and Burlesque	Austin Fryers	June 1890
Conn	Jenny Hill	April 1890
Convict, The	Arthur Combes	Jan. 1890
Country Nurse, The	Johnny Hanson & Co.	Nov. 1891
Cousin Bob	Maud Stoneham and Violet Evelyn	Nov. 1890
Cracking a Crib	Keegan & Co.	Feb. 1890
Crime; or, Shadowed in Russia	E. S. Vincent	April 1891
Cur, The	J. B. Howe	Sept. 1891
Cushla-ma-Chree	W. Muskerry	Mar. 1890
Dangerous Ground	Colona Co.	May 1890
Dark Shadow, A	J. B. Howe & Co.	Mar. 1891
Darkness and Light	Belle Rae	Jan. 1891
Dead Men's Shoes	J. G. Johnson & Co.	May 1891
Deep Shadows	Brien McCullough	Oct. 1891
Deserted	J. B. Howe and W. Gardiner	Jan. 1890
Deserter, The	Harry Olden	April 1891
Diamonds	The Fothergills	June 1891
Dimple's Double	Paul Courtney's Combination	Sept. 1891

Doctor, The	Johnny Hanson	Feb. 1890
Donnybrook	J. P. Sutherland & Co.	April 1891
Doomed Ship, The	Mrs. Bennett Algernon Syma, etc.	Jan. 1890
Down the Area	William Baily's Operetta Co.	Aug. 1890
Drawing a Badger	W. H. Day & Co.	April 1891
Drogans, The	Charles Stevens & Co.	May 1890
Drudge, The	F. Williams and Barwick	April 1890
Dutch Girl, The	James Taylor	April 1890
Duty; or, the Two Hussars	Harry Bruce & Co.	Aug. 1890
Eleventh Hour, The	J. B. Howe Combination	Oct. 1890
Eleventh Hour, The	Charles Willmott	Feb. 1891
Entrapped	Herberte Combination	Sept. 1890
Farmer's Dream, The	H. Lynn & Co.	May 1890
Faust Reversed; or, All Gone Wrong	Nellie Temple & Co.	June 1890
Fettered	Harold Whyte and Alfred Lee	Sept. 1890
Fisher's Wife, The	Herberte Combination	April 1890
Flying Jack	Marie Montagu & Co.	April 1890
Flying Jack	Keene & Reeves	Aug. 1890
For Better or Worse	John Douglass	Oct. 1891
Forger, The	Harry Lynn	Jan. 1890
Fortune's Wheel	Brien McCullough & Co.	Dec. 1891
Found	Harry Lynn	April 1891
Fritz's Visit	Mr. and Mrs. Watson	Aug. 1890
From Twilight to Dawn	Frank Hall	Mar. 1890
Fun in a Chinese Laundry	Kelly and Ashby	July 1891
Fun on the Island	The Haytors	June 1890
Gamekeeper, The	Peter Conroy	Oct. 1891
Gentleman Scamp, The	Le We Trio	July 1890
Golden Greed	E. S. Vincent & Co.	May 1891
Golden Stream, The	J. J. Stamford	Feb. 1891
Good for Evil	A. C. Lilly Co.	Aug. 1890
Good for Nothing	W. Harry Lynn	April 1890
Goose, Goose	Rice, Lovell & Co.	Dec. 1890
Green-Eyed Lobster, The	Herberte Combination	June 1890
Gypsy Girl, The	Mortimer Combination	Mar. 1891
Hamlet up to Date	Le Clair and Leslie	Oct. 1890
Hansom Cabby, The	Keegan & Co.	Jan. 1890
Happy Jack	Emily Adams & Co.	June 1890
Hard Lines	Florence Smither's Co.	May 1891
Haunted	Lynn Combination	Nov. 1890
He, She, Him, and Her	W. Walton & Co.	Oct. 1891
Hearts of Stone	Herberte Combination	Aug. 1891
Her First Appearance	Arthur Lloyd	April 1890
Hilarity	The Karnos	Sept. 1891
Home, Sweet Home	W. Wyde & Co.	Nov. 1890
Homeward Bound	Charles Godfrey	Feb. 1890
House of Commons	Brown, Newland & Co.	June 1890
Icy Douche, The	Daventry & Howard	Feb. 1890
In Darkest Africa	Atol Mayhew	May 1890
In the Law	Tom White	Jan. 1890
In the Law	Keegan & Elvin	April 1891
India	George Daventry	Sept. 1890
Indian Meeting, The	Clare Howard & Co.	April 1890
Indian Rising, The; or, The Last Flight of		
Sitting Bull	Ada Torr & Co.	Jan. 1891
Innocent	Harry Calden	July 1890
Invention	The Gero	Mar. 1890
Ireland in 1791	E. S. Vincent & Co.	April 1891
Is Marriage a Failure?	Forrest Combination	Jan. 1890
Jack; or, the Knights of the Road	Excel Quartette	Oct. 1890
Jail Birds	Hone McKay Co.	July, 1890
Joan of Arc	Henri Grey	June 1891
Kathleen; or, a True Irish Girl	George Marriott	Aug. 1891
Kentucky Saloon Bar, A	Rice, Melrose & Co.	April 1891
Ki-ki-ko-ko-oh-ki-key	Ted Lauri, sen.	June 1891
Killing Indians	Brown Newlands Co.	June 1890
(K)night in Armour, A	Bruce's Combination	Sept. 1890
Knives to Grind	Charles Daly	Aug. 1890

Late on Parade	Foster, Wallace & Co.	Dec. 1890
Leaptomania	Leopolds	April 1891
Life for a Life, A	J. C. Hamilton	Aug. 1890
Life in the Old-fashioned Days	Daltry & Co.	Feb. 1891
Light o' Day	Brien McCulloch	June 1891
Lille of Trouville, The	(Unknown)	Nov. 1890
Little Brick, The	Miss K. Lee	July 1891
Little Brick, The	Atthol Mayhew	Aug. 1891
Little Gyp	Jenny Hill	Aug. 1890
Little Lady Macbeth	R. A. Marshall and T. Kent	Oct. 1890
Little Marguerite	(Unknown)	Mar. 1890
Little Peacemaker, The	F. Bowyer and J. S. Baker	Mar. 1891
Little Stowaway, The	Jenny Hill	Oct. 1890
Lively for Two of 'em	Albert and Edmund's Troupe	Aug. 1890
Locket, The	Charles Willmott	June 1891
Logical Lodgers	C. L. Mannon	Mar. 1891
London Life	Brothers Horne Co.	Aug. 1890
Look In, A	H. M. Edmunds and Wal Pink	May 1890
Lost Game, A	J. B. Howe Combination	Oct. 1890
Lot 33	Charles Barnard and Joe Elvin; music by John S. Baker	Jan. 1891
Lubin's Secret	Keene and Reeves Combination	Jan. 1891
Lucky Shilling, The	Charles Godfrey	Jan. 1890
Man and Master	G. Roberts and F. Dobell	Feb. 1891
Margery	F. Bowyer and John Baker	Sept. 1890
Mary Ann's Birthday	Johnny Hanson & Co.	Sept. 1891
Mason, The	James Taylor Co.	Mar. 1890
Matrimonial Bliss	Nellie Estelle & Co.	Mar. 1890
Matrimonial Manœuvres	Julia Egley & Co.	Sept. 1890
Matrimony	Owen Dacroy	Mar. 1890
Melomania	Boisset Troupe	Oct. 1891
Men and Metal	Herberte Combination	June 1890
Mepho; or, Faust after Date	G. Lupino and H. Fox	Oct. 1891
Midnight Mall, The	Graham Wentworth & Co.	May 1891
Millstream, The	— Bailey	Sept. 1890
Misjudged	Herberte Combination	July 1890
Monte Carlo	Daventry and Howard	Aug. 1890
Mr. and Mrs. Growl	A. Alexander and T. Kent	Oct. 1890
Mr. Robinson Crusoe	Mohawks	Jan. 1890
Musical Laundry, The	Four Vendomes	Mar. 1891
Musical Smithy, The	The Jeas	Aug. 1890
Musical Studio, The	E. Fielding and Fan. Johnson	June 1890
My Brother Bill; or, The Faker	Hellis & Co.	April 1890
My Wife's First Baby	Brown and Kelly Co.	May 1890
My Willie	Geo. Conquest, jun.	April 1890
Mystery of a Four-Wheeled Cab, The	Charles E. Stevens & Co.	April 1891
Naughty Dustman, The	Johnny Hanson & Co.	Mar. 1891
Naval Exhibition, The	Professor Baker	Sept. 1891
Neck or Nothing	Harrison Howard & Co.	Feb. 1890
Night in McGuinness's Kitchen, A	Frank Folley's Midgets	Aug. 1890
Night of Terror, A	Tom Melrose & Co.	Oct. 1890
Night Duty	Alf Baker and Nellie Beresford	Jan. 1891
Night Mall, The	Herberte Combination	Oct. 1890
Nine-Forty Express, The	Stanley Combination	July 1891
Nonsense on the Brain	Harry Pleon & Co.	Mar. 1890
Norah	Miss O'Neill & Co.	Dec. 1890
Norah; or, Ireland by Night and Day	H. Hampton and W. G. Lilly	Feb. 1890
Office Boy, The	Alice Esden and Alfred Murray	Sept. 1891
Old Mill Stream, The	Sophie Fane & Co.	Aug. 1891
Old Ninety	Frank Hammond & Co.	May 1890
Old Times	Oliph Webb	Dec. 1890
Old Water Mill, The	John Douglass	April 1891
On Guard	Charles Godfrey	Sept. 1890
On Outpost; or, For His Love's Sake	Deuch & Co.	April 1890
On the Sands	Fred Walton & Co.	Oct. 1890
One in the Know, The	H. Pleon	April 1890
Only a Dream	Paul Pelham	July 1891
Ordered Abroad	Frederick Bowyer	Sept. 1890

Orphan's Début, The	C. Mortimer & Co.	July 1891
Out for a Holiday	G. Deane	Oct. 1891
Our Lads in Red	F. Bowyer	April 1890
Our Picnic	Albert and Edmunds' Troupe	June 1891
Out You Go	(Unknown)	April 1890
Outcast	G. H. Macdermott	Aug. 1891
Outcast London	J. B. Montague & Co.	April 1891
Outline Picket, The	Miss H. Graham & Co.	Jan. 1890
Outpost, The	Harry Calden & Co.	Feb. 1891
Pardoned	Charles H. Howard & Co.	Sept. 1890
Paris	Albert and Edmunds' Troupe	Sept. 1890
Paris Night by Night	Martinetti	Jan. 1890
Parrott, The	Florrie Moore & Co.	June 1891
Pauper Aliens	E. S. Vincent	Oct. 1891
Pedlar Sam	Dobell-Felton Combination	Aug. 1891
Pepper and Salt	Clayton Twins	June 1891
Photographic Fun	Walter Browne	Dec. 1890
Players, The	Albert and Edmunds' Troupe	Aug. 1890
Poor Jo	Lynn Family	Oct. 1891
Portland	Brian McCulloch	Sept. 1891
Professor Fluffin's Poodle	Lauri Family	July 1891
Queen Bess Bamboozled and Leicester Squared	J. Hanson & Co.	Jan. 1891
Queen's Birthday, The	Johnny Hanson & Co.	Oct. 1890
Quits at Last	(Unknown)	May 1890
Rank and File	Alfred Haynes	Feb. 1890
Real Jack, The; or, The Knights of the Road	George Lupino, jun.	Sept. 1890
Red Light, The	Walter Steadman & Co.	Jan. 1891
Reparation	Brian McCulloch & Co.	July 1891
Restored	Lynn Family	April 1891
Rispah	Jan. 1890
Robert Macuire	Martinetti	Mar. 1890
Rolling Wave, The	W. Bailey	June 1890
Rose of Killarney	Herberte Combination	May 1890
Rose Pompom	Henry Besley	Aug. 1890
Run for a Wife, A	Keene Combination	Aug. 1890
Rural Retirement	The Leggetts	Oct. 1890
Sally's Gone Dotty	Carolus	May 1890
Sam, the Crossing Sweeper	Willmore Combination	Nov. 1891
Santa Claus	Herberte Combination	Jan. 1890
Satanic Gambols	The Three Delevines	July 1891
Sauce for the Goose	Nellie Estelle	Mar. 1890
Saved from the Yardarm	J. G. Harrington	May 1890
Scare in the Harem, A	Herberte Combination	Sept. 1890
Scarlet Towers, The	Henry de Solla	Jan. 1891
School, The	Tom Leach	Mar. 1891
Schoolmaster, The	Martinetti Troupe	Jan. 1890
Shades of St. Paul's, The	R. Barnard and J. S. Baker	July 1891
Shamrock Green	J. G. Johnson's Combination	Oct. 1891
Shaun; or, The Dawn of Day	Harry Calders	Sept. 1890
She Couldn't Help It	E. S. Vincent & Co.	April 1891
Siege of Lucknow, The	Amy Roselle	Mar. 1890
Silent Witness, The	W. Steadman & Co.	Feb. 1891
Simon; or, The Dutch Girl's Troubles	James Taylor & Co.	April 1891
Sister's Honour, A	J. B. Howe Combination	Oct. 1890
Slightly Mixed	R. D. Lincoln and T. Corrie	Feb. 1890
Slow Express, The; or, The Midnight Female	Harry Pleon	Feb. 1891
Smiles and Tears	H. Lynn	June 1890
Society Actress, A	J. L. Owen and W. G. Eaton	Oct. 1891
Society Star, A	H. Le Claire and E. Leslie	Aug. 1890
Stage Struck	The Fordes	May 1890
Stanley and Africa	C. Godfrey	Feb. 1890
Stolen Child, The	W. Harry Lynn	Jan. 1890
Stony Broke	Walter Blount & Co.	May 1890
Strange Witness, A	A. Syms, W. Steadman, etc.	Feb. 1890
Strolling Players, The	The Fothergills	May 1891

Strongest Man Unearthed, The	The Mohawks	Jan. 1890
Sunshine after Rain	Ted Forrest & Co.	April 1890
Sweethearts and Wives	A. George and Ruby Lee	Oct. 1891
Tallyman, The	Richard D. Lincoln	Mar. 1891
Taming of a Shrew	A. George and Ruby Lee	April 1891
Tandem, The	Levite Combination	Nov. 1890
Terrible Night, A	Martinetti	Mar. 1890
Terry; or, True to His Trust.	Sutton Vane	July 1891
That Letter	R. C. Lyons & Co.	Aug. 1891
Three Graces, The	M. Servais le Roy	Nov. 1890
Tigress, The	Johany Hanson & Co.	Sept. 1890
Tinker's Holiday, The	Keegan & Co.	Mar. 1890
Tom Cribb's Parlour	Will Ellis	June 1891
Touched	Kool Kennedy and J. Elvin	Feb. 1891
Trafalgar	Fothergills	June 1891
Trapped	Harry Lynn	Nov. 1890
Troubles of an Editor, The	McCarthy family	Aug. 1890
Two Mothers	Amy Forest	April 1891
Two Telegrams, The	Lydia Yeamans	Nov. 1890
Uncle Yank	The Mannons	Feb. 1890
Under the French Flag	G. Daventry & Co.	Nov. 1880
Unfortunate Man, The	Arthur Lloyd	April 1890
Vagabond, The	W. Lestocq	April 1891
Valentine and Orson	W. Walton	July 1891
Village Smithy, The	Charles D. Hickman and John S. Baker	April 1891
Wanderer, The	G. H. Macdermott	Jan. 1891
Which is Brown	The Wardropers	Dec. 1890
Whistle, The	Florrie Moore	Oct. 1890
Wife's Devotion, A	Mrs. Bennett & Co.	June 1891
Wild Delusion, A	George Power & Co.	Sept. 1890
Wild Rose	Harrison & Co.	June 1890
Woman Outwitted, A	Harry Bruce & Co.	Sept. 1890
Woman's Justice	Clare Howard	Aug. 1891
Workman's Wife, The	A. George and Ruby Lee	Sept. 1891
Wreck, The	Charles Godfrey	Dec. 1890
Wrecker, The	Daventry and Howard	Mar. 1890
Wrong Village, The	J. Le Fre.	Jan. 1891
Ye Olden Time; or, London in the XV. Century	E. Colona, etc.	Feb. 1890
Yes	Florrie Moore & Co.	Aug. 1891
Yorkshire Lad, The	A. George and Ruby Lee	Dec. 1891

PRODUCTIONS IN PARIS DURING 1891.

L'Abbé Vincent. Com., 1 A.	Grenet Dancourt . . .	Odéon . . .	April 13
L'Ablette. Com., 1 A.	Maurice Ordonneau . . .	Menus-Plaisirs . . .	March 28
Alceste. Versi. Dr., 5 A.	{ Alfred Gassier; mus. by Alex- andre Georges . . .	Odéon . . .	March 28
L'Ami de la Maison. Com., 3 A.	{ Hippolyte Raymonde & Maxime Boucheron . . .	Français . . .	Oct. 3
Amoureuse. Com., 3 A.	Georges de Porto Riche . . .	Odéon . . .	April 25
L'Année Franco-Russe. Revue, 3 A.	MM. Milher and Numés . . .	Cluny . . .	Nov. 20
Antonio, Père et Fils. Vaud., 3 A.	Albert Barré . . .	Théâtre Cluny . . .	March 7
L'Article 231. Com., 3 A.	Paul Ferrier . . .	Français . . .	July 11
L'Auberge des Mariniers. Dr., 5 A.	Emile Moreau . . .	Ambigu . . .	Dec. 4
Les Aventures de M. Martin. Vdlle., 4 A.	Albin Valabrègue . . .	Gaieté . . .	June 19
Bon Ami, Un. Com., 1 A.	Adolphe Aderer . . .	Vaudeville . . .	April 20
Bonheur à Quatre. Com., 3 A.	Leon Gandillot . . .	Vaudeville . . .	March 25
Brelan de Docteurs. Vdlle., 1 A.	Paul D'Ivoy . . .	Déjazet . . .	Nov. 5
Camille Desmolin; ou, Les Partis en 1794. Hist. Dr., 6 A.	H. Blanchard and J. Maltian . . .	Châtelet . . .	March 3
Cœur de Sita, Le. Ballet, 3 A.	{ Arr. by Barriquer de Fon- tainieu; mus. by Charles de Sivry . . .	Eden . . .	May 18
Collier de Saphirs, Le. Pant., 2 Sc.	{ Catulle Mendis; mus. by Gabriel Pierné . . .	Nouveau Théâtre . . .	Nov. 3
Compère Guilleri. Comic Op., 3 A.	{ Burani and Paul Cavalier; mus. by Henry Perry . . .	Menus Plaisirs . . .	Sept. 18
Comte d'Avril. Versical Com., 4 A.	{ Auguste Dochai; mus. by Ch. M. Widor . . .	Odéon . . .	March 12
Coq, Le. Operetta, 3 A.	{ Paul Ferrier and Ernest Depré; mus. by Victor Roger . . .	Menus Plaisirs . . .	Oct. 30
Couliesses de Paris, Les. Revue, 3 A.	{ Froyez, Odout Duret and De Gorsse . . .	Nouveautés . . .	Jan. 26
Crime d'une Mère, Le. Piece, 8 Sc.	W. Busnach and Charles Aubert . . .	Château d'Eau . . .	Nov. 7
De Une Heure à Trois Heures. Com., 1 A.	Abraham Dreyfus . . .	Vaudeville . . .	May 14
Demoiselle du Telephone, La. Vdlle., 3 A.	{ Maurice Desvallières & Antony Mars; mus. by Gaston Ser- pette . . .	Nouveautés . . .	May 2
Dentiste, S. & J., Le. Com., 1 A.	Emile Seurat . . .	Palais-Royal . . .	Nov. 30
Deux Ans Après. Com., 1 A.	André Raibaud . . .	Ambigu . . .	May 30
Deux Camilles, Les. Com., Vdlle., 3 A.	{ Eugène Médina and Henri Gourdier . . .	Déjazet . . .	June 5
Deux Gouttes d'Eau. Op., 1 A.	{ Paul Cosseret; mus. by Albert Millet . . .	Menus Plaisirs . . .	May 11
Diva en Tournée, La. Com., 1 A.	L. Gandillot . . .	Vaudeville . . .	March 25
Divorce à l'Amable, Un. Com., 1 A.	Stephen Lemonnier . . .	Variétés . . .	June 7
Docteur Mirimus, Le. Versi. Com., 1 A.	Millanoo and Cressonnois . . .	Odéon . . .	Sept. 1
Drame en Chemin-de-Fer, Un. Play, 5 A.	Louis Figuier . . .	Historique . . .	March 28
L'Entresol. Optta., 1 A.	Georges Villain . . .	Bouffes Parisiens . . .	April 16
Famille Venus, La. Op. Vdlle., 3 A.	{ Clairville and Bénédik; mus. by Léon Vasseur . . .	Renaissance . . .	May 2
Femme, La. Com., 3 A.	Albin Valabrègue . . .	Vaudeville . . .	June 19
Fille de Fanchon la Vieilleuse, La. Com. Op., 4 A.	{ Liorat, Busnach and Fonteny; mus. by Louis Varney . . .	Folies-Dramatiques . . .	Nov. 3

Folles Amoureuses, Les. Com. Op., 3 A.	{ After Regnard's comedy, André Lénéka and Jules Matral; mus. by Emile Pessard . }	Opera Comique	April 15
Gas Normand, Un. Optta., 1 A.	{ Armand Véry; mus. by Charles Albert }	Menus-Plaisirs	Nov. 25
Gendarme, Le. Com. Vdlle., 3 A.	{ Pierre Decourcelle and Henri Debrit }	Vaudeville	July 10
Grande Artiste, Une. Versi. Dr., 1 A.	{ Paul Fournier }	Vaudeville	June 9
Grisélidis. Versi. Play	{ Armand Silvestre and Eugénie Morand }	Théâtre Français	May
Hedda Gabler. Ibsen's Drama. 4 A.	{ Translated by M. Frozor }	Vaudeville	Dec. 17
Helène. Dr., 4 A.	{ Paul Delair; mus. by André Messager }	Vaudeville	Sept. 15
L'Herbager. Com., 3 A.	{ Paul Harel }	Odéon	Sept. 19
Héritiers Guichard, Les. Com. Vdlle., 3 A.	{ Gaston Marot }	Variétés	June 23
L'Hotel Godelot. Com., 3 A.	{ Victorien Sardou and Henri Crisafulli }	Renaissance	Jan. 19
L'Idole. Dr., 4 A.	{ Henri Crisafulli and Leopold Stapleaux }	Ambigu	June 30
L'Imperatrice Faustine. Dr., 5 A.	{ Comte Stanislaus de Rzewuski }	Porte St. Martin	March 23
L'Infidèle. Versi. Com., 1 A.	{ De Porto-Riche; mus. by F. Thomé }	Vaudeville	March 25
Jeanne d'Arc. Spec. Dr., 5 A.	{ Joseph Fabre; mus. by Ben-jamin Godard }	Châtelet	Jan. 27
Jobarda, Les. Com., 3 A.	{ A. Guinon and H. Denier }	Vaudeville	Nov. 5
Joles de la Paternité, Les. Farc. Com., 3 A.	{ Alexandre Bisson and Vast Ricouard }	Palais-Royal	Feb. 23
Juanita. Com. Op., 3 A.	{ Lib. by A. Vanloo & Leterrier; mus. by Franz Suppé }	Folies-Dramatiques	April 4
Jumeaux d'Agathe, Les. Com., 1 A.	{ Gaston Desolesse }	Déjazet	June 5
Justice Informe, La. Com., 1 A.	{ Michel Carré Fils & H. Remond }	Nouveautés	March 12
Lillane. Com., 3 A.	{ Felicien Champsaur & Léopold Lacour }	Vaudeville	Feb. 24
Madame Agnès. Com., 3 A.	{ Julien Berr de Turrique }	Gymnase	Sept. 2
Madame la Maréchale. Pl., 3 A.	{ Alphonse Lemonnier }	Ambigu	July 8
Mademoiselle Asmodée. Optta., 3 A.	{ Paul Ferrier and Charles Clairville; mus. by Paul Laicome and Victor Roger }	Renaissance	Nov. 24
Maitresse de Langues, Une. Com. Vdlle., 3 A.	{ Crisafulli and Carcenac }	Menus-Plaisirs	Feb. 6
Mamzelle Quinquina. Melodr., 5 A.	{ François Oswald }	Ambigu	Oct. 23
Maréchal-Ferrant, Le. Piece, 5 A.	{ Henri Demesse }	Chateau d'Eau	Dec. 3
Mariage Blanc. Dr., 3 A.	{ Jules Lemaitre }	Français	March 20
Marionnettes de l'Année, Les. Revue, 3 A., 12 Sc.	{ Charles Clairville }	Renaissance	Sept. 19
Médecin des Folles, Le. Piece, 5 A.	{ X. de Montekin & Jules Dornay }	Ambigu	Sept. 18
Mégère Apprivoisée, La. Com., 4 A. (Taming of the Shrew)	{ Drawn from Shakespeare, by Paul Delair }	Comédie Française	Nov. 19
Mer, La. Piece, 3 A.	{ Jean Jullien }	Odéon	Sept. 30
Mitron, Le. Vdlle. Optta.	{ Boucheron and Mars; mus. by André Martinet }	Folies-Dramatiques	Sept. 24
Mon Oncle Barbasson. Fantastic Com., 4 A.	{ Emily Blavet and Fabrice Carré }	Gymnase	Nov. 6
Monsieur l'Abbé. Com., 3 A.	{ H. Meilhac and A. de Saint-Albin }	Palais Royal	Nov. 18
Monsieur Joseph. Vdlle., 1 A.	{ Alfred Dehla }	Cluny	Sept. 14
Musotte. Play, 3 A.	{ Guy de Maupassant & Jacques Normand }	Gymnase	March 4
Noces de Mlle. Loriguet, Les. Com., 3 A.	{ Grenet Dancourt }	Menus-Plaisirs	Feb. 18
Norah la Dompteuse. Vdlle., 3 A.	{ Grenet Dancourt and Georges Bertal }	Nouveautés	Oct. 31
L'Oeil d'Adhémar. Com., 1 A.	{ H. Gourdier }	Déjazet	June 15
L'Oncle Celestin. Optta.-bouffe, 3 A.	{ Ordonneau and Henri Kéroul; mus. by Edmond Audnan }	Menus-Plaisirs	March 24
Paris Folies. Revue, 3 A.	{ Vély and Mock }	Folies-Dramatiques	Jan. 23
Paris Port de Mer. Revue, 3 A.	{ Blondeau and Montréal }	Variétés	March 6

Passionnement.	Com., 4 A.	Albert Delpit	Odéon	March 3
Petit Faust, Le		Re-written	Porte St. Martin	May 16
Petit Savoyard, Le.	Pant.	{ Michel Carré fils and Henri Remond; mus. by André Gedalge	Nouveautés	March 10
Petite Poucette, La.	Vdlle.	{ Ordonneau and Hennequin; mus. by Raoul Pugno	Renaissance	March 5
Optia,	5 A.	{ Maisonneuve; mus. by Adolphe David	Eden	Feb. 21
Pierrot Surpris.	Ballet, 1 A.	Albert Millaud	Variétés	Nov. 17
Pincés.	Com., 3 A.		Folies-Dramatiques	June 1
Plantation Thomassin, La.	Vdlle., 3 A.	Maurice Ordonneau		
Prix de Beauté.	Farc. Com., 3 A.	{ André Raibaud and Georges Grisiér	Ambigu	May 30
Procès-Verbal.	Vdlle.	Albert Barré	Cluny	Sept. 14
Rêve, Le.	Lyr. Dr.	{ Founded on Zola's story by Louis Gallet; mus. by Alfred Brua	Opéra Comique	June 18
Rex-de-Chaussé, Le.	Com., 1 A.	Berr de Turrique	Français	May 29
Sainte Russie.	Play, 5 A.	{ Gugenheim and Le Faure; mus. by Paul Cressonnois	Historique	Jan. 30
Souvent Homme Varié.	Versi. Com., 2 A.	Auguste Facquerie	Français	July 31
Tentation de St. Antoine, La.	Ballet, 2 A.	{ Jaine and Duval; mus. by M. G. Auvery	Eden	Feb. 7
Thermidor.	Drama, 4 A.	Victorien Sardou	Français	Jan. 24
Tout Paris.	Spec. Piece	Georges Duval; mus. by Gaune	Châtelet	June 16
Vertu de Lolotte, La.	Vdlle., 3 A.	{ Maurice Ordonneau; mus. by Leopold Gaugloff	Nouveautés	Dec. 14
Visite de Noces, Une.	Com., 1 A.	Alex. Dumas, fils	Français	April 11
Voyages dans Paris.	Spec., 5 A.	Ernest Blum and Raoul Toché.	Porte St. Martin	Nov. 21

ENGLISH PLAYS ON THE CONTINENT.

By J. T. GREIN.

BEFORE 1885 no English playwrights, except Shakespeare, Sheridan, and Lytton, had access to the Continental boards.

The English drama, which was then just emerging from a period of decay, was regarded with contempt by Continental managers and critics. "Modern English plays! *pouh—a!*" That was the opinion in Holland, in Belgium, in France, in Germany, in the North, from people connected with the stage and people who had been in London for a holiday trip.

And when I tried to set up a meek defence—for England was then a *terra incognita* to me—I was promptly shut up with a snub: "You had better wait and see; we tell you, in England they have got no drama and no actors, and to show you how right we are, they have not even the pluck to print their so-called plays when they are produced in London."

That settled me. I did wait till the time came—in 1885.

In the beginning—I will honestly confess it—I felt inclined to believe that the scoffers were not so very wrong. I went to the Lyceum, saw Shakespeare acted by Mary Anderson's company, and could not help thinking that Shakespeare is better understood and acted at the Royal Dutch Comedy in Amsterdam or the Grand Ducal Theatre in Weimar than it was in the first theatre of the English-speaking world.

But I pronounced no opinion in the foreign press. I persevered in visiting the theatre, in making myself familiar with the history of the London stage from 1850 up to date. The earlier history of the English drama I had studied at home.

This work cost me nearly three years' incessant study, reading, play-going. But at the end of that period I felt equal to speaking with authority on the subject and to taking up the gauntlet for the much-maligned and hastily condemned "British drama."

In the end of 1887, at the bidding of the editor of the *Dutch Art Chronicle* in Rotterdam, I began a brief "History of the Modern English Stage," which I continued week after week until it was completed in March, 1888. This essay—for I claim no more pretentious title for it—seemed to awake some interest in Holland

and Belgium. I got many letters on the subject from literary men and theatrical managers, whose curiosity to become acquainted with some of the plays named was tickled; several teachers of English literature in Holland asked me to allow the use of my essays for their lessons; and, finally, I reprinted the whole of the study in a book about London published at Amsterdam in 1888.

Shortly after, the manager of a Dutch company, who was a friend of mine, invited me to call his attention to any good English plays I might see, as he would feel inclined to produce them and help me in my efforts to convince Continental playgoers "that there was such a thing as a modern English drama."

I set at once to work; but before making any definite proposals I addressed a letter to all Dutch companies asking them whether they would be prepared to offer a percentage to English authors, notwithstanding the fact that Holland had not joined the Berne Convention, and that foreign dramatists were unprotected in that country.

I added one stipulation: I asked the companies to pledge themselves in accepting my services not to employ any other intermediary; this I did to put an end to the manipulations of unscrupulous agents, who had, for instance, sold in Holland a German perversion of *The Magistrate*, without Mr. Pinero's consent and without offering him a percentage.

After an enormous correspondence and several journeys, I succeeded in opening the Dutch and Belgian theatres, some of the leading playhouses in Germany, even the Svenska Theatre in Helsingfors, to the British dramatist. France, unfortunately, remains still recalcitrant, although Pierre Berton, who, at my request, translated *The Middleman*, hopes that 1892 may see its production at a leading house in Paris.

I am happy to say that other pioneers are actively working in the same direction as myself. Mr. Sylvain Mayer has arranged the production of several of Mr. Pinero's and Mr. Jones's plays in Germany and Austria, Mr. H. L. Brackstad has brought *The Middleman* to Scandinavia, and Mr. Pitro has exported one or two melodramas to the suburbs of Vienna. It is to be hoped that sooner or later a "bureau" may be established in London from which all Continental business may be conducted.

In Holland and Belgium I have the field to myself, but in Germany and Austria Mr. Sylvain Mayer and I are practically, though not intentionally, vying with each other, because we have to work upon the same ground with competing material. If means could be found to bring about a fusion between all the

intermediaries, I feel convinced that the result would show a much quicker and more effective propagation of the British drama in the two great central European countries, than has been possible until now.

It is sometimes in print asked, How do I reconcile my position of dramatic critic with my activity as an intermediary? The answer is simple: I never recommend a play to a foreign manager unless I feel convinced that I can honestly do so; on the other hand, if a manager *asks* me for a play, however unfavourably I may personally think of it, I never decline to approach the author and to negotiate the transaction, although I decline to accept in this case any reward for my trouble. For my mission is simply one of protection and propaganda. I have succeeded in defending the rights of our dramatists in countries where they are unprotected. I have through my humble efforts opened the Continental stage to modern English plays, and the work of every author, whether I consider it to be artistic or not, is to my mind entitled to the same fair treatment at my hands.

ENGLISH PLAYS PRODUCED ON THE CONTINENT

Through the Intermediation of J. T. GREIN.

1891.

The Dancing Girl	H. A. Jones	Royal Dutch Comedy, Amsterdam.
Der Hungerthurm	Gustav Kadelburg's adaptation of <i>Judah</i>	Thalia Theatre, Hamburg. Deutsche Theatre, Berlin (and accepted for production in twelve principal German cities).
Little Lord Fauntleroy		Municipal Theatre, Antwerp.
East Lynne	Coleman and Shute	Grand Theatre, Amsterdam.
The Middleman		Svenska Theatre, Helsingfors.

And the production of the following plays has been arranged for by contract during

1892 and 1893:—

Woodbarrow Farm	J. K. Jerome	Grand Theatre, Amsterdam.
The Marquessa	John Uniacke	" "
The Prince and the Pauper	Mrs. Beringer	Royal Dutch Comedy, Amsterdam,
Wealth	H. A. Jones	" " " "
Sister Mary	W. Barrett and Clement Scott	Tivoli Theatre, Rotterdam.
The Middleman	H. A. Jones	Adapted by P. Berton, and to be produced in Paris.
The Pharisee	Malcolm Watson and Mrs. Lancaster Wallis	Adapted by Gustav Kadelburg, and to be produced in Hamburg.

ENGLISH (AND A FEW OTHER) PLAYS, etc., PRODUCED
IN NEW YORK, etc., IN 1891.

Cardinal Sin, A	(<i>L'Assommoir</i>)	Sept. 7
Cigale et La Fourmi, La	French	Jan. 11
Cleopatra	Rider Haggard	March 2
Cupid's Messenger	A. C. Calmour	Oct. 28
Dame de Challant, La	Giuseppe Giacosa	Dec. 3
Dancing Girl, The	H. A. Jones	Aug. 31
Don Juan; or, The Sad Adventures of a Youth	Richard Mansfield	May 18
Dream Faces	Wynn Miller	April 27
Esther Sandraz	Sydney Grundy	Jan. 8
Fennell	Jerome K. Jerome	May 1
Four-legged Fortune, A	Revised Version of Wilson Barrett's <i>Now- adays</i>	Feb. 23
Gay Deceiver, A	Charles T. Vincent	Nov. 29
Guido Ferranti	Oscar Wilde	Jan. 26
Her Father	Ed. Rose and John Douglass	Jan. 12
Husbands and Wives	B. F. Roeder	Feb. 16
Jane	Harry Nicholls and W. Lestocq	Aug. 3
John Needham's Double	Joseph Hatton	Feb. 4
La Tosca	(French)	Feb. 5
Ladies' Battle, The	T. W. Robertson	April 16
Lady Barter	Charles Coghlan	Jan. 2
Lady Bountiful	A. W. Pinero	Nov. 16
Love and War	C. Haddon Chambers	March 9
Mr. Wilkinson's Widows	W. H. Gillette (<i>Feu Toupinel</i>)	March 23
Nance Oldfield	Charles Reade	May 4
Nerves	J. Comyns Carr	Jan. 19
Night's Frolic, A	Franz Reinau and others	Feb. 16
Niobe	Harry and Edward Paulton	May 11
Pharisee, The	Malcolm Watson and Mrs. Lancaster Wallis	March 16
Pierre the Prodigal	A. Daly's version of <i>L'Enfant Prodiges</i>	March 9
Pillars of Society, The	H. Ibsen	March 6
Sailor's Knot, A	Henry Pettitt	Nov. 30
Silver Shield, The	Sydney Grundy	Jan. 6
Sister Mary	Clement Scott and Wilson Barrett	March 11
Solicitor, The	J. H. Darnley	Sept. 8
Sunlight and Shadow	R. C. Carton	Feb. 3
Thermidor	Victorien Sardou	Oct. 5
Uncles and Aunts	W. Lestocq and Walter Everard	May 28
Viper on the Hearth, The	J. M. Campbell	Jan. 26
Wealth	H. A. Jones	March 9
Yorkshire Lass, A	Wilton Jones	Oct. 5

NOTABLE PRODUCTIONS IN AUSTRALIA UP TO THE END OF NOVEMBER, 1891.

	MELBOURNE.	SYDNEY.
Ambassador, The (The Dean's Daughter)		Garrick . . . Sept. 5
Back from the Grave	Theatre Royal . May 9	
Bells of Haslemere	Alexandra . . Jan. 24	Theatre Royal . May 9
Black Flag, The		Garrick . . . March 28
Bridget O'Brien, Esq.	Bijou . . . May 2	
Butler, The	Princess's . . Aug. 22	Her Majesty's . Sept. 19
Celebrated Case, A		Theatre Royal . Oct. 5
Cinder-Ellen, Up Too Late		Criterion . . April 18
Colonel, The		Criterion . . Jan. 29
Comrades	Opera House . . Oct. 3	Theatre Royal . Nov. 14
Corsair, The	Opera House . . July 11	Her Majesty's . June 6
County Fair, The	Royal . . . July 25	Her Majesty's . Oct. 17
Dancing Girl, The	Bijou . . . March 7	
Devil Carasfoot	Bijou . . . Aug. 22	Criterion . . . Sept. 5
Devotion	Bijou . . . Jan. 10	
Dr. Bill	Opera House . . April 27	Criterion . . . June 20
Evangeline		Theatre Royal . July 8
Flying from Justice	Theatre Royal . March 7	
Fortune of War, The		Theatre Royal . March 28
Golden Ladder, The		Theatre Royal . May 30
Gondoliers, The		Criterion . . . Jan. 10
Harvest		Garrick . . . July 20
Heroes; or, The White Feather		Her Majesty's . Aug. 1
Honest Hearts and Willing Hands	Opera House . . Aug. 15	
Hook and Eye	(Benefit <i>Matinée</i>) . April 3	
Idler, The	Bijou . . . May	Garrick . . . Jan. 29
Jane	Bijou . . . Sept. 5	Criterion . . . May 23
Jess	Alexandra . . . July 18	
Jilt, The		Criterion . . . Feb. 14
Kindred Souls	Opera House . . March 7	
Late Lamented, The	Princess's . . Sept. 12	
Led Astray		Criterion . . . Sept. 19
Little Black-eyed Susan		Garrick . . . April 25
Little Widow, The		Garrick . . . Nov. 21
London Day by Day		Theatre Royal . April 18
Master and Man		Theatre Royal . Feb. 28
Merry Wives of Windsor (re- vival)	Theatre Royal . Sept. 19	
Middleman, The	Theatre Royal . Feb. 21	Garrick . . . Jan. 10
Miners' Right, The	Alexandra . . Feb. 14	
Modern Wives	Bijou . . . Oct. 10	Criterion . . . April 25
New Rush, The	Theatre Royal . May 2	
Old Guard, The	Princess's . . April 11	Theatre Royal . Aug. 10
Our Flat	Princess's . . Oct. 3	Garrick . . . June 27
Pair of Spectacles, A	Bijou . . . Oct. 3	
Pauline Blanchard		Theatre Royal . July 15
Peril (known here formerly as <i>Friends</i>)	Bijou . . . July 31	Criterion . . . Sept. 12
Poor Jonathan	Opera House . . June 4	
Potter of Texas		Garrick . . . Oct. 3
Profligate, The	Bijou . . . June 11	Garrick . . . Aug. 1

MELBOURNE			SYDNEY.		
Prompter's Story, The	Theatre Royal	Sept. 5			
Robbery under Arms			Royal		Oct. 31
Run Wild	Opera House	June 28	Garrick		Nov. 7
Ruy Blas	Princess's	June 28	Theatre Royal		Sept. 14
Schoolmistress, The	Bijou	April 18	Criterion		March 28
Scout, The	Alexandra	May 9			
Sunlight and Shadow			Criterion		Oct. 7
Sunny South, The	Theatre Royal	April 27	Garrick		Oct. 10
Sunset			Garrick		Aug. 25
This Great City	Alexandra	Nov. 21			
Transported for Life	Theatre Royal	April 18			
Trapper, The	Alexandra	June 30			
Two Wicked Maids	Opera House	March 14			
Union Jack			Theatre Royal		March 25
Village Priest, A			Garrick		Sept. 19
Wages of Sin, The	Alexandra	April 18			
We Two	Theatre Royal	Aug. 8			
Woodbarrow Farm	Theatre Royal	Aug. 8	Her Majesty's		Oct. 3
Workman, The	Alexandra	Jan. 10			

PLAYS IN WHICH MADAME SARAH BERNHARDT APPEARED IN AUSTRALIA.

Melbourne: *Camille*, May 30; *La Tosca*, June 1; *Fedora*, June 2; *Cleopatra*, June 8; *Adrienne Lecouvreur*, June 15; *Frou-Frou*, June 16; *Jeanne d'Arc*, June 17; *Theodora*, June 22. Afterwards appeared in the most famous characters in her repertoire in Sydney.



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